Barrios Anniversary Edition

Volume 7

Transcribed from the original recordings by Chris Dumigan

Cover design by Nick Erritsos

Typesetting by Paul Fowles

Special thanks to:

S.W. Kim

David McKeigue

John Wilkinson

Barrios Anniversary Edition

The *Barrios Anniversary Edition* is a complete set of transcriptions taken from all the original Barrios recordings known to survive at the time of publication. If any further recordings come to light in the future, a supplementary volume will be issued.

My own contribution to the project has been essentially that of general labourer, all the transcriptions being the unassisted work of my colleague, Chris Dumigan. The original transcriptions were made during the period 1980 to 1987, and were revised and updated in 1994 (the fiftieth anniversary of Barrios' death).

As far as possible, the transcriptions present an unedited account of what Barrios actually played. However, the spontaneous nature of his playing leads to a number of apparent inconsistencies in some of the performances. When this occurs, the transcription will show what the editor believes to be the true intention. A detailed account of these and any other editorial changes is given in *Notes on the Transcriptions*.

Left hand fingerings have been included as a convenient means of showing where Barrios was on the fingerboard. Obviously, we cannot know precisely what fingerings were used, but every effort has been made to convey the idiomatic style of the original performances.

The only piece we have included of which there is no known recording is *Villancico de Navidad*, which appears as the last item in Vol.1. This was added because no existing edition shows the natural harmonics strongly implied by the open string passages starting at bar 24.

Paul Fowles (Manchester 6/4/95)

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Notes on the Transcriptions

Diana Guarani

A private recording using the Crosley Home Recorder, this piece was a regular feature of Barrios' live performances. It was recorded over several sides and, in the absence of any written source, it is impossible to say whether or not we have the complete piece or even be sure that the various sections appear in the order Barrios would have played them.

The snare drum effect starting at bar 19 is achieved by crossing the fifth and sixth strings at the ninth fret, and the *tambora* starting at bar 103 is unusual in that Barrios appears to be striking single strings rather than a whole chord. From bar 135 onwards, the snare drum effect moves to the fifth fret.

In the passage starting at bar 148, the *acciaccaturas* are struck in the normal way and followed by the natural harmonics as shown. The *pizzicato* from bar 182 requires the damping of the bass strings only.

The sequence from bar 233-244 has been notated as Barrios played it, but its irregular content suggests that this may be only an approximation of what was intended.

Recorded tempo: Crotchet = c.92 (bar 10 onwards)

Invocacion a la Luna

An incomplete private recording and very wayward in rhythm. Barrios is known to have played this piece from 1932 onwards, but the loose structure of the extract we have here, which is the only known source, suggests that either the piece was highly uncharacteristic of his work or, more likely, the recorded performance is unrepresentative.

Recorded tempo: Crotchet = c.84

Danza Paraguaya

The recorded version differs in several places from the various written sources (e.g. bar 37-40 and bar 60-2).

Barrios also varies the repeats (compare bar 13 with bar 29).

Recorded tempo: Crotchet = c.184

Luz Mala (Estilo in D)

A short piece using the slow-fast-slow form of the *Estilo* and displaying a strong folk influence.

Recorded tempo: Crotchet = c.54 (crotchet = c.112 from bar 12)

Minuet (2)

The second recording of this well-known Beethoven miniature varies in detail from the earlier version (see Vol.2).

Recorded tempo: Crotchet = c.84

Oracion

A romantic miniature which varies in several places from existing printed versions.

Recorded tempo: Crotchet = c.84

Tarantella (2)

This second recording differs considerably from the earlier version (see Vol.3). Particularly notable are the restructured introduction and the chromatic run in bars 13-15.

The bracketed bass notes are not actually struck in this performance but seem likely in the context.

Recorded tempo: Dotted crotchet = c.160

Capricho Arabe (2)

Varies in detail from the earlier recording (see Vol.6), and neither version is identical to the recognised printed sources.

Recorded tempo: Crotchet = c.72 (bar 13 onwards)

Traumerei

Not the first guitar arrangement of this piece, but apparently unique at the time in its use of the C tuning.

Recorded tempo: Crotchet = c.46

Menuet Op.11 No.6

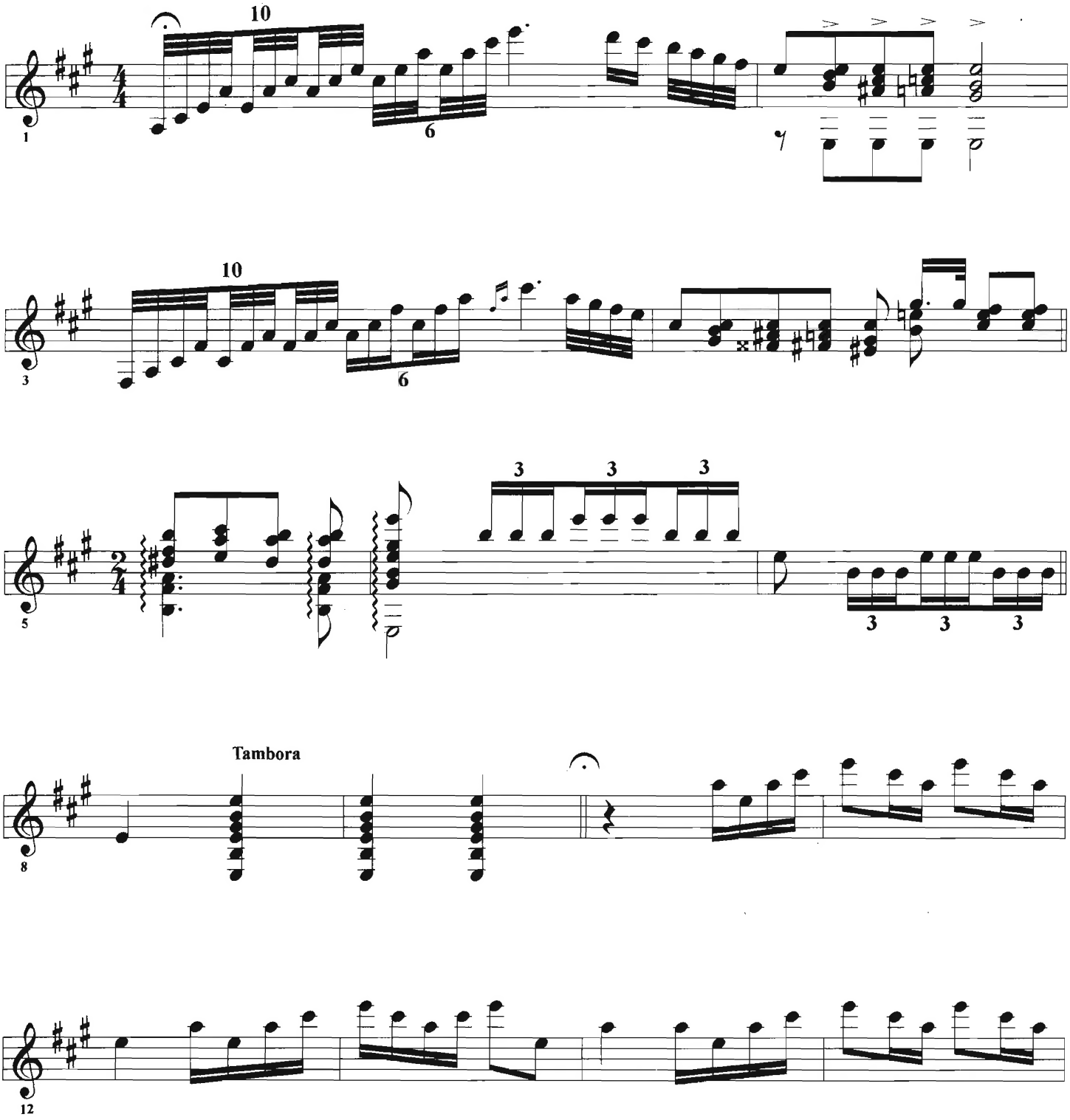
The Barrios recording differs slightly from the Messonnier edition of c.1822 (see bars 22-23). The fingering in bar 3 and all dynamics shown in the present edition are taken from Messonnier.

Recorded tempo: Crotchet = c.88

Diana Guarani

Transcribed by Chris Dumigan

Agustin Barrios Mangore



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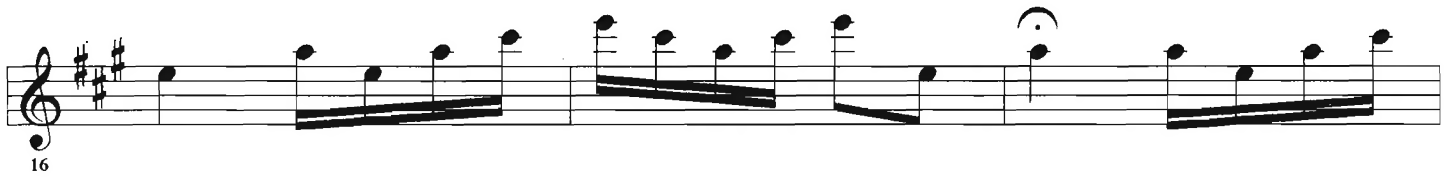
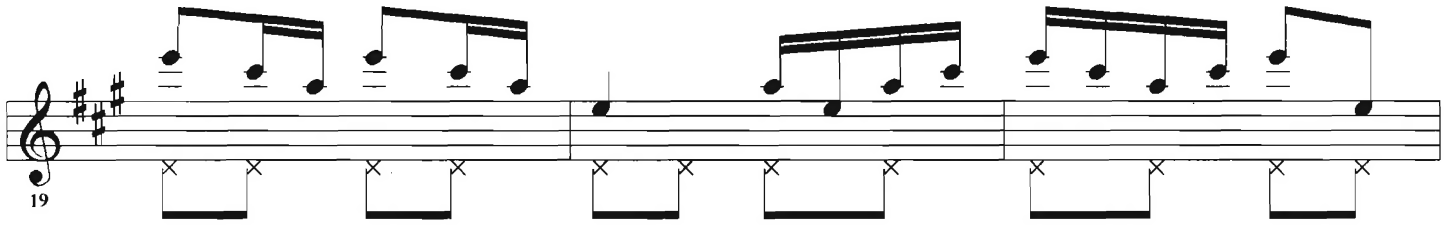
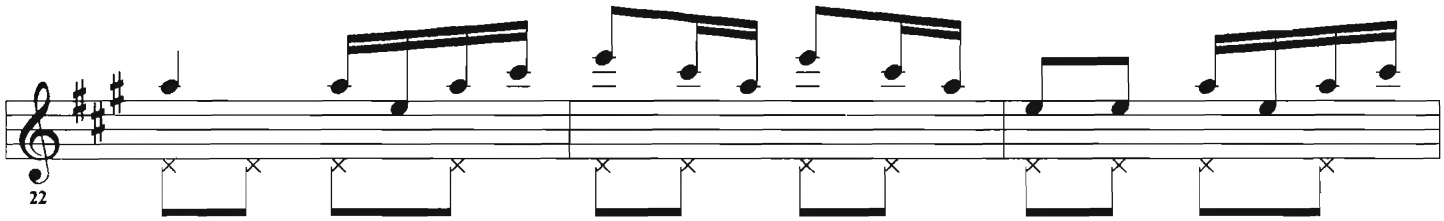
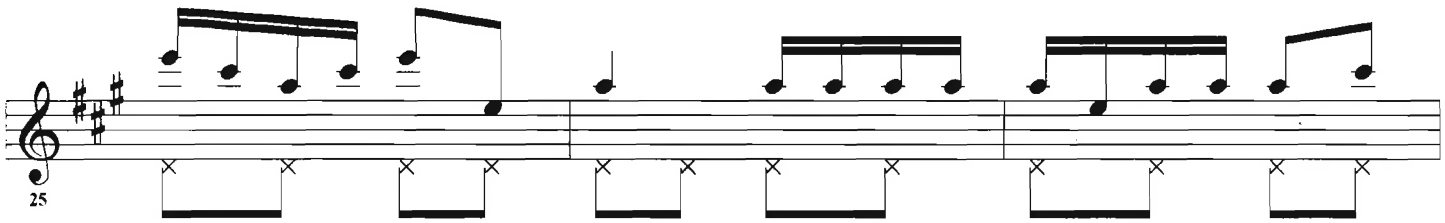
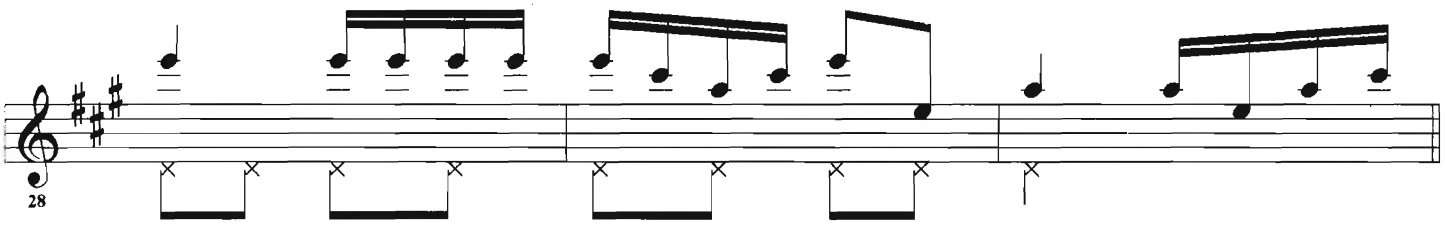


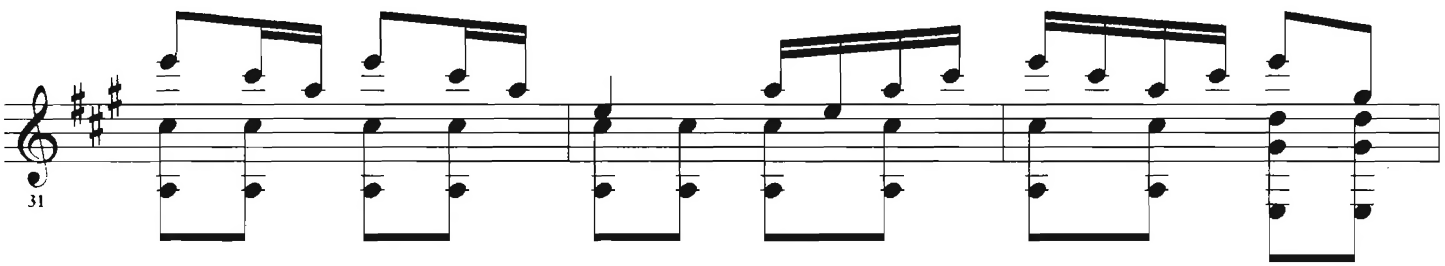


Snare Drum Effect (see notes)









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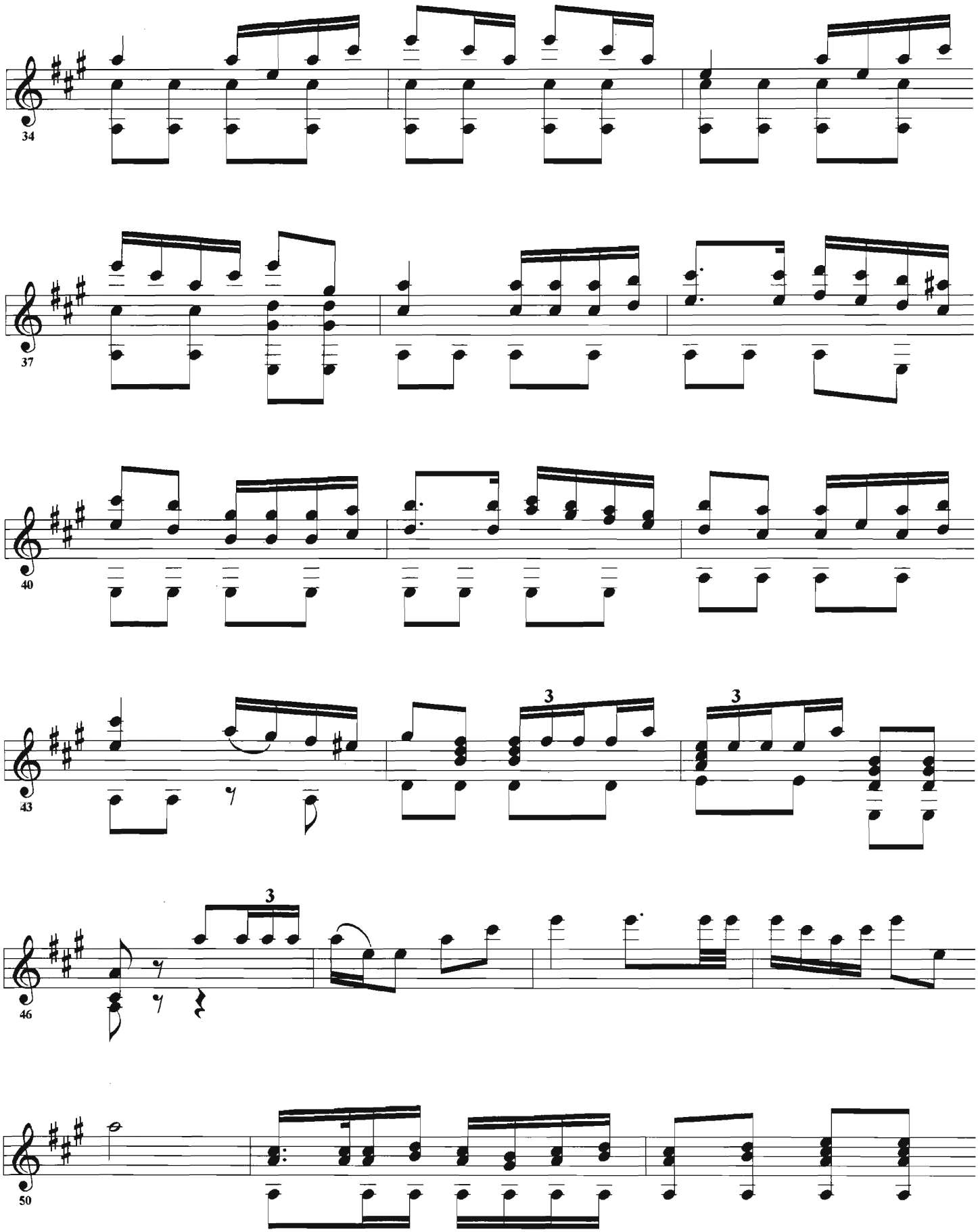

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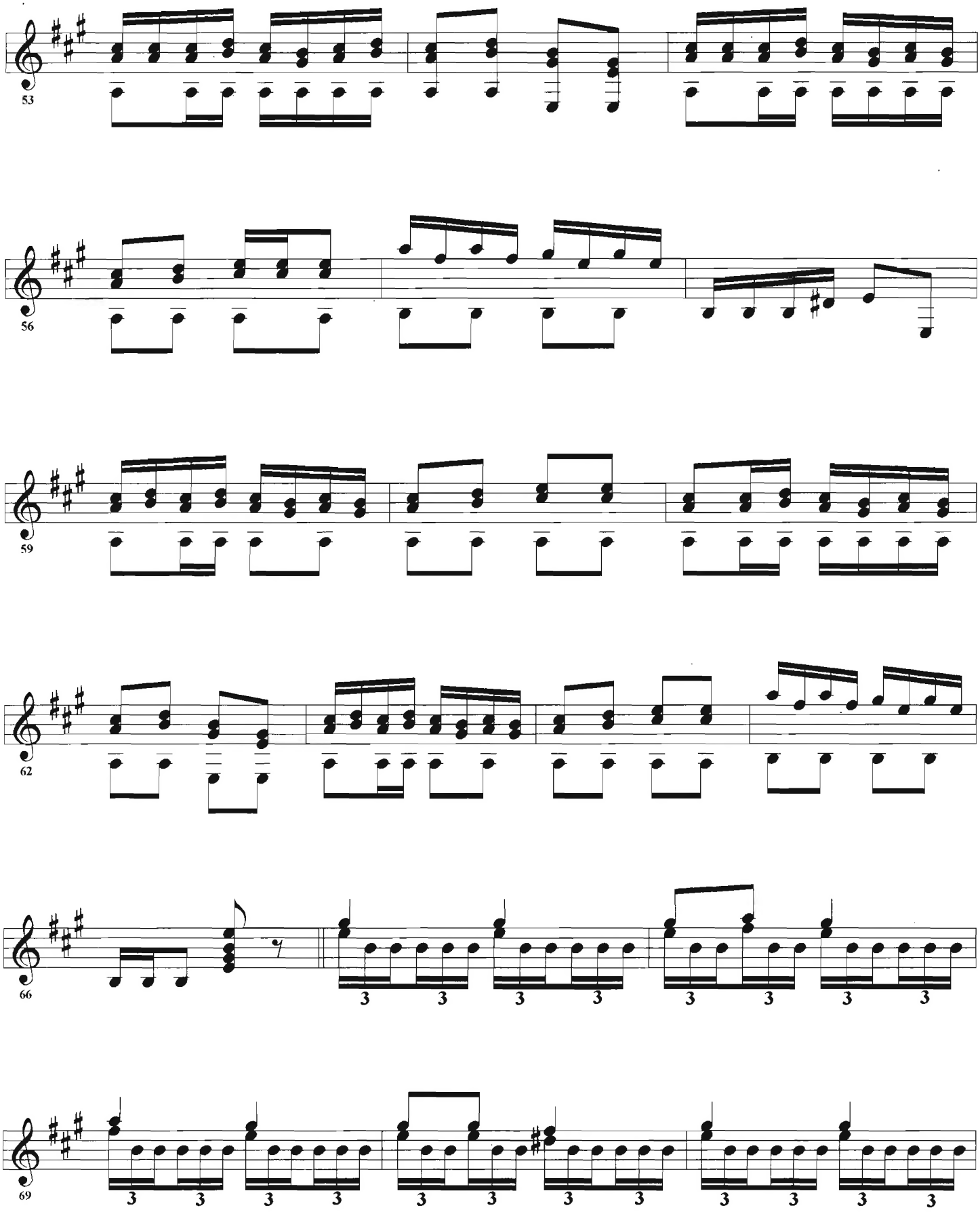

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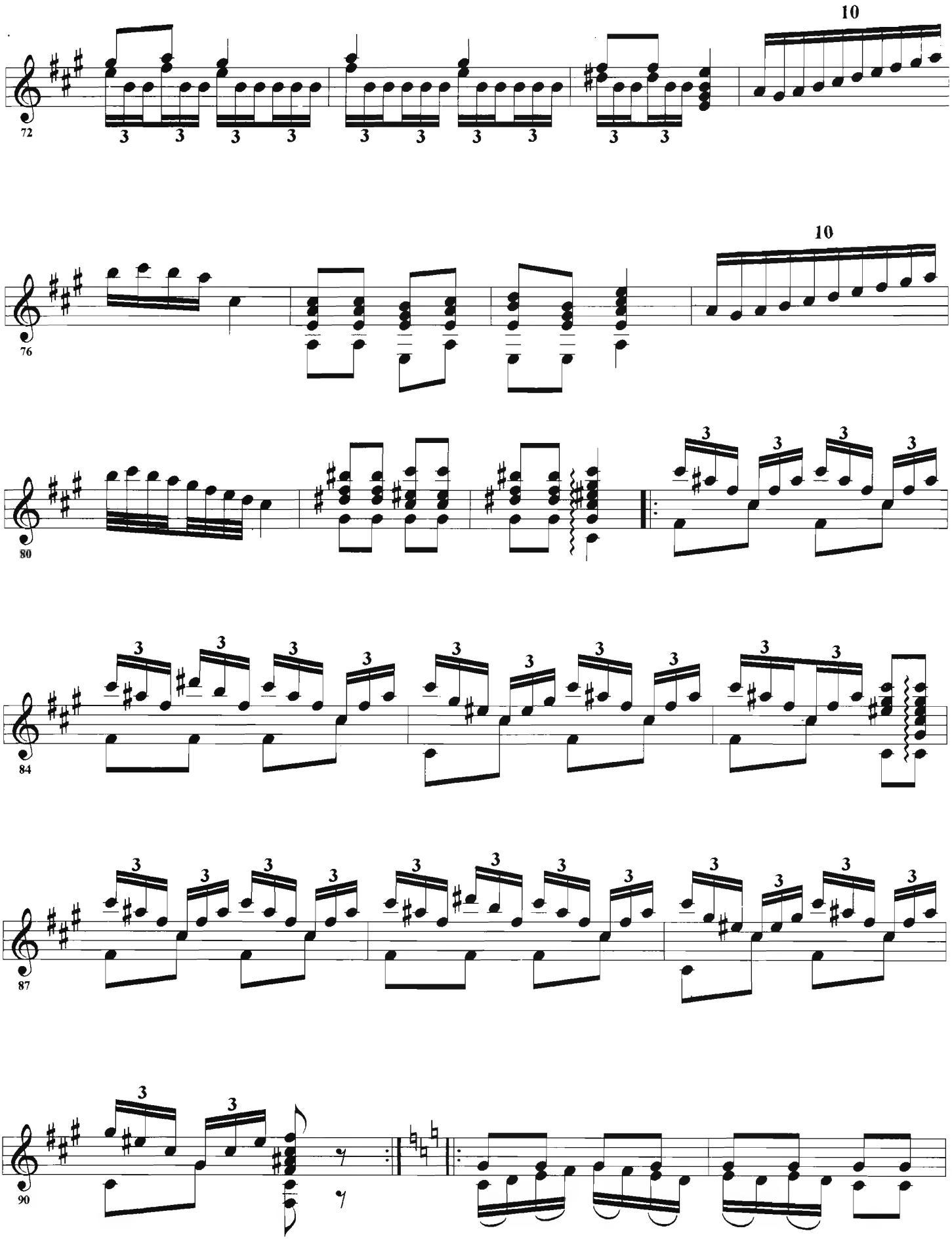

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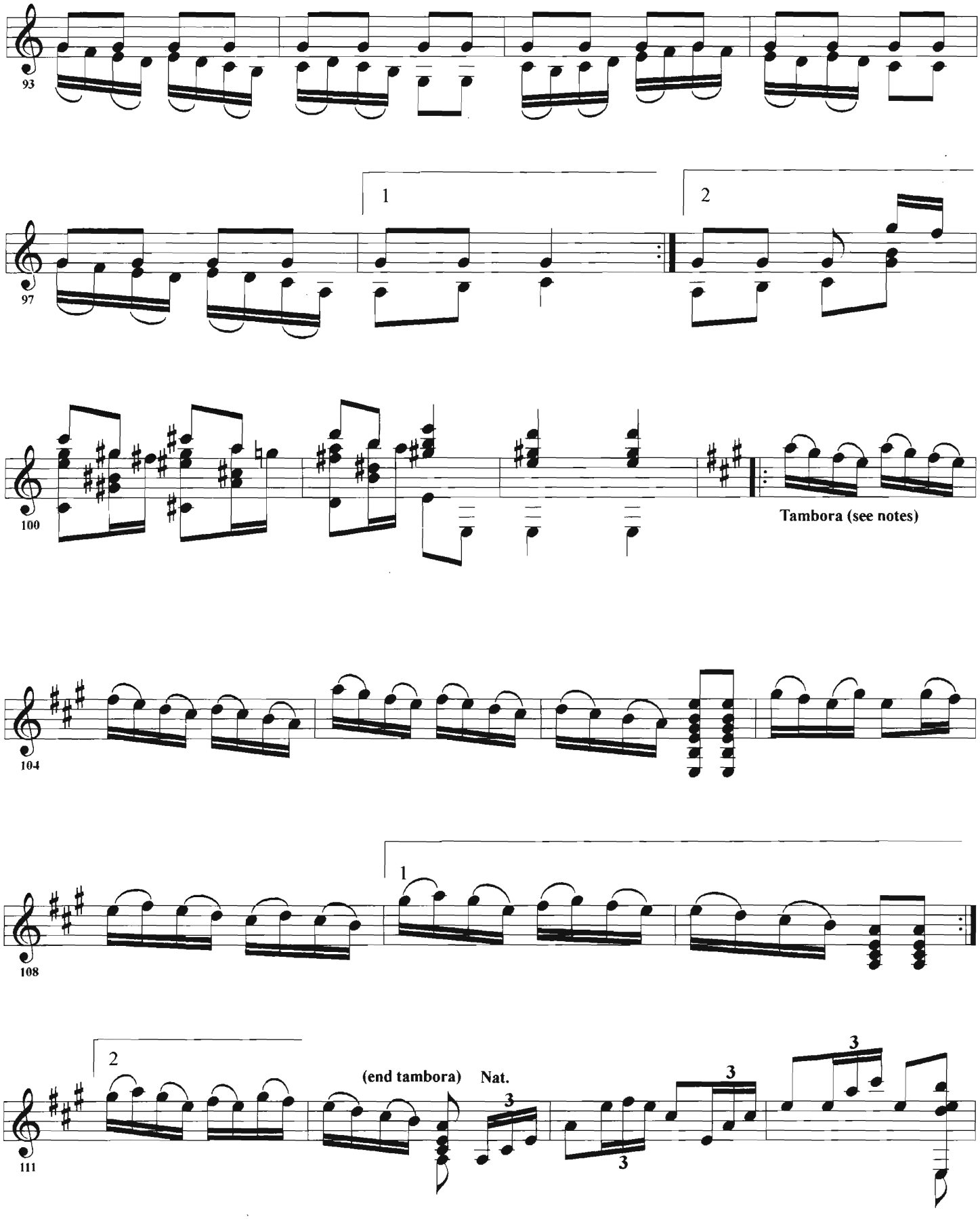

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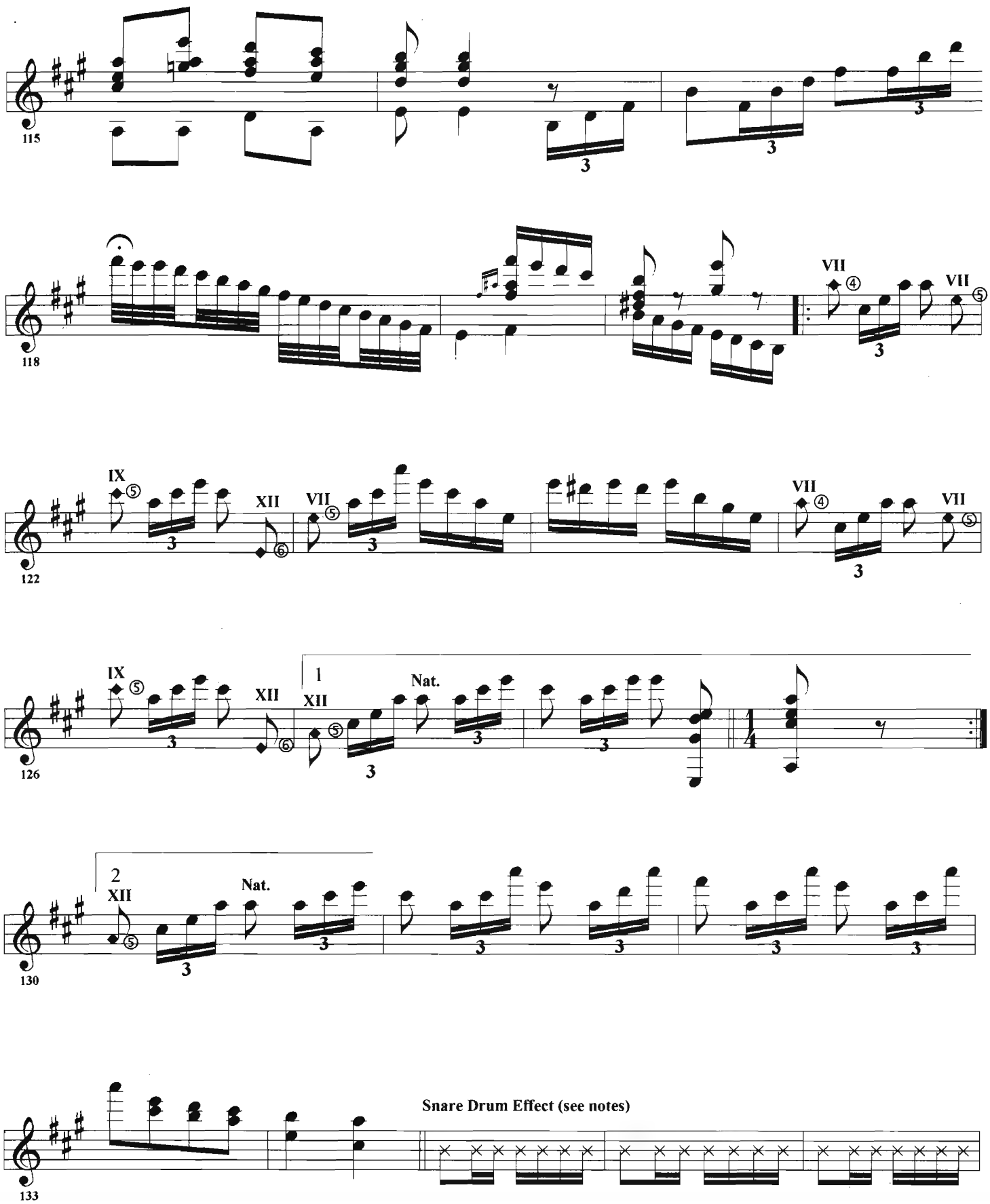

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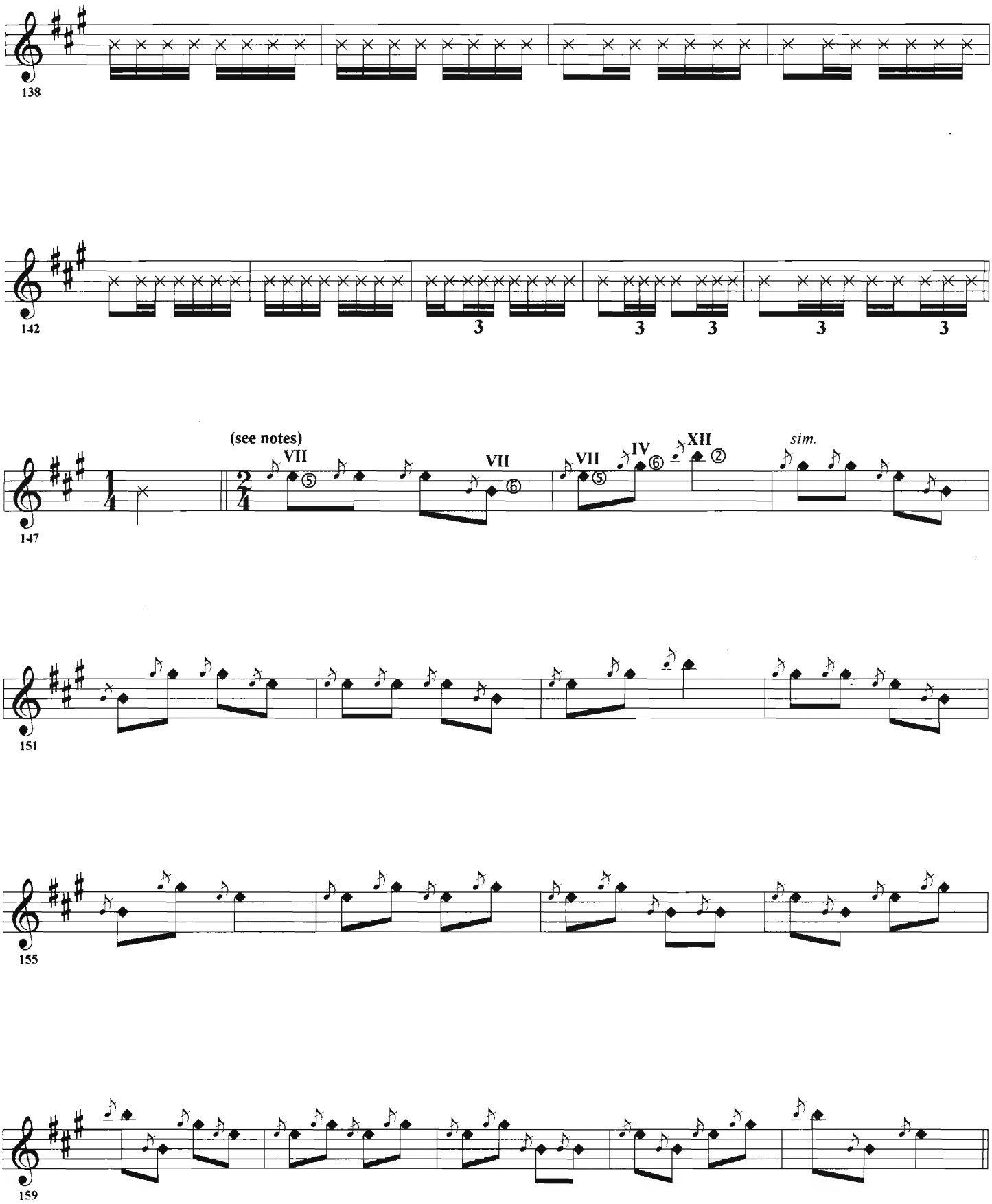

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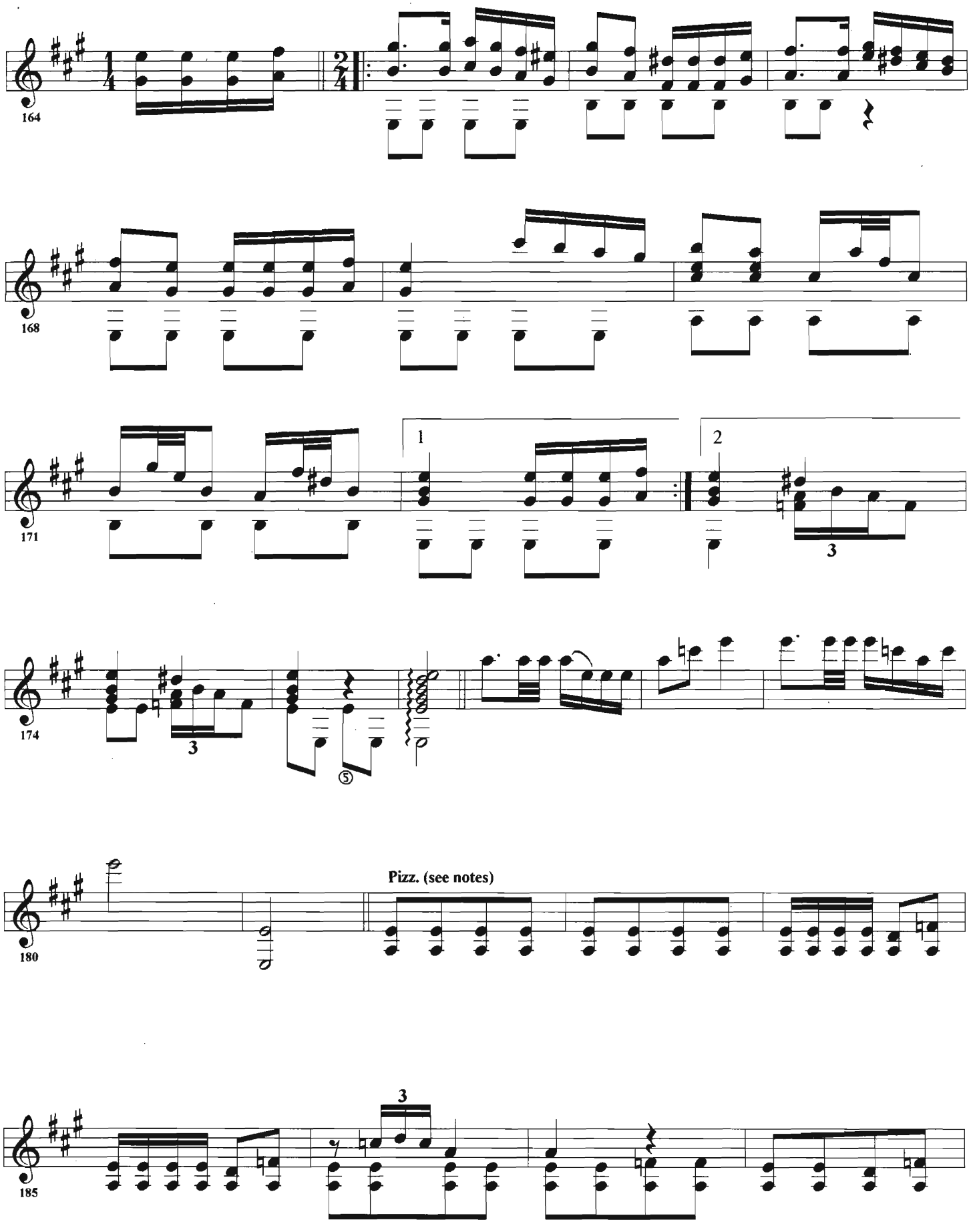

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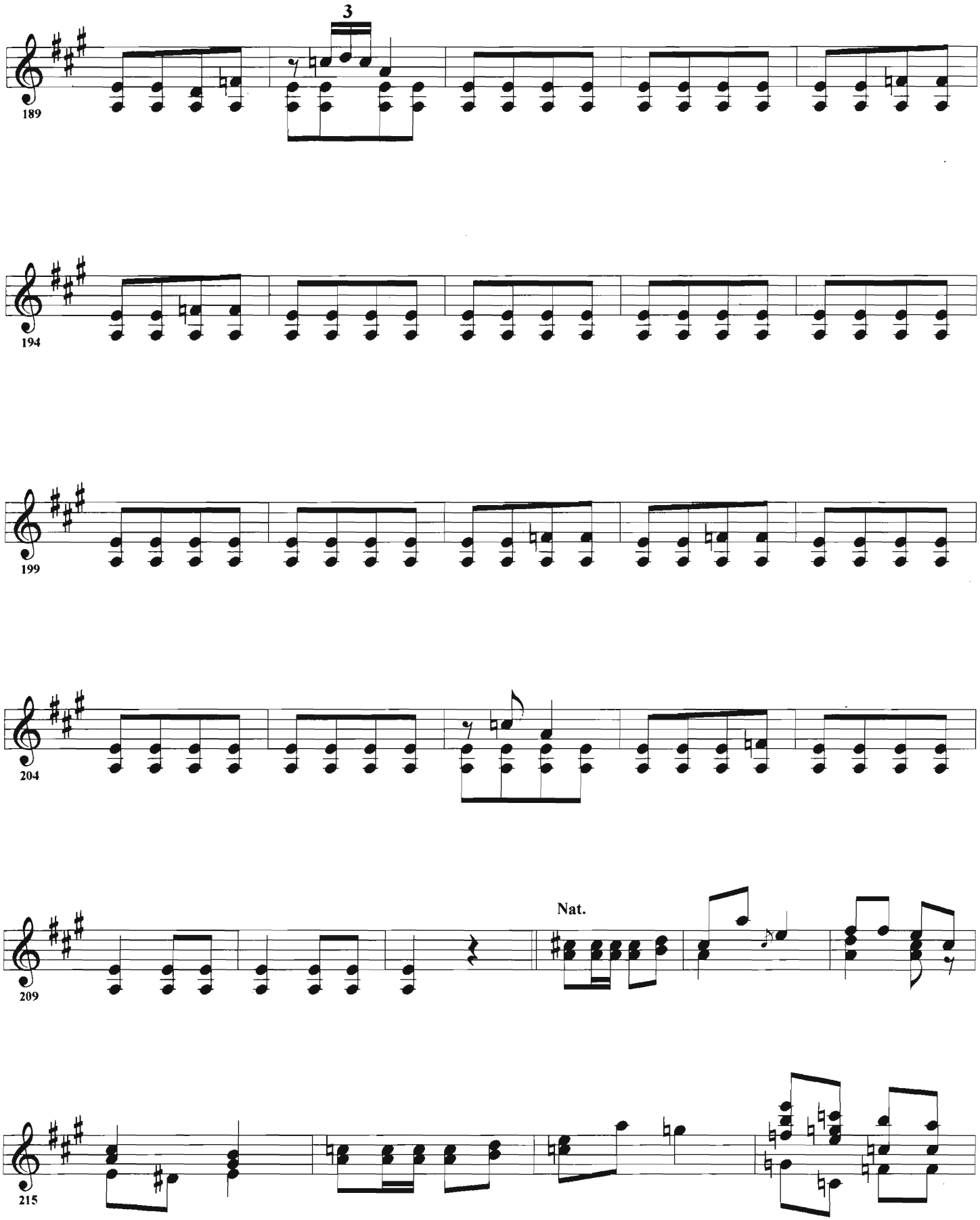

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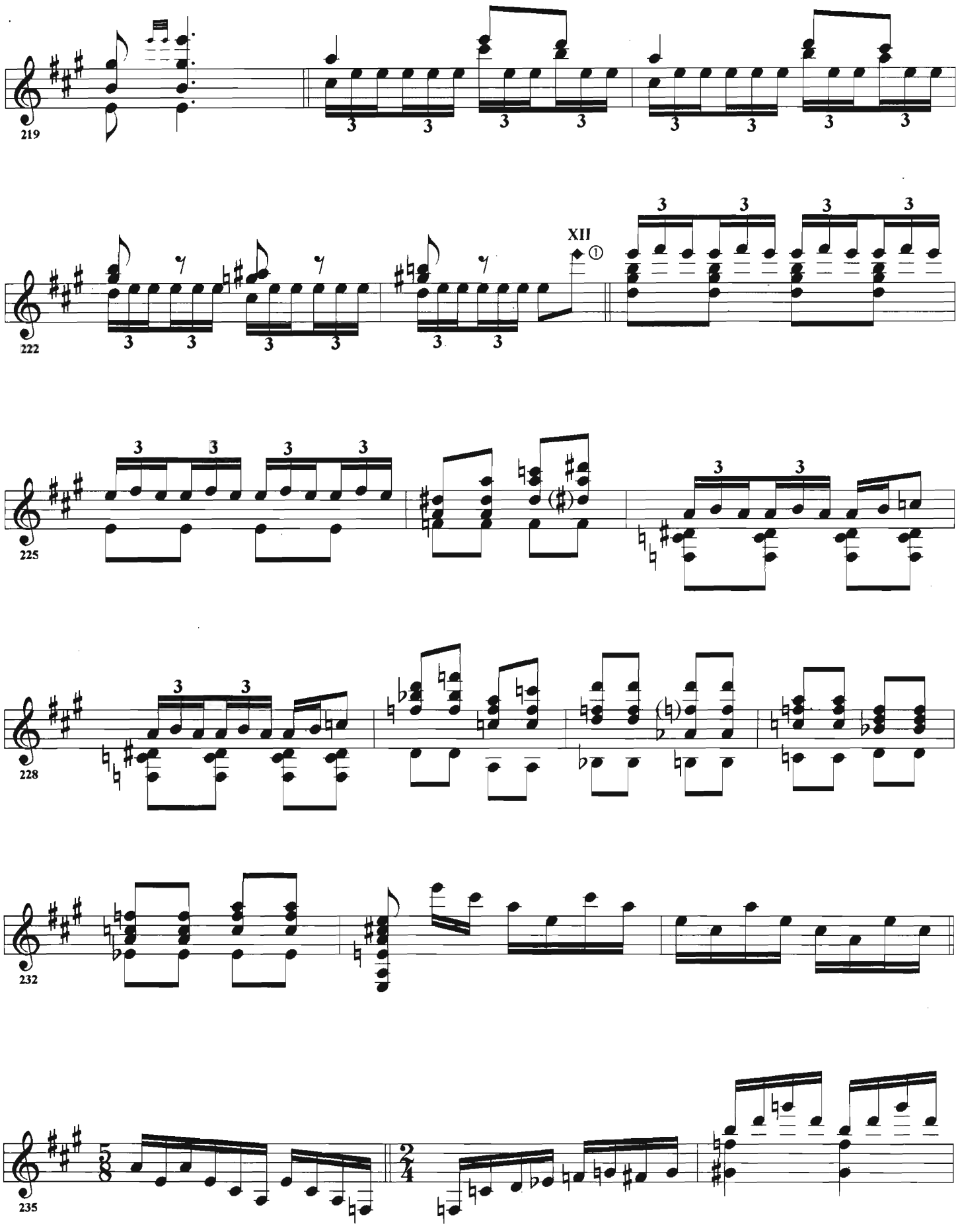

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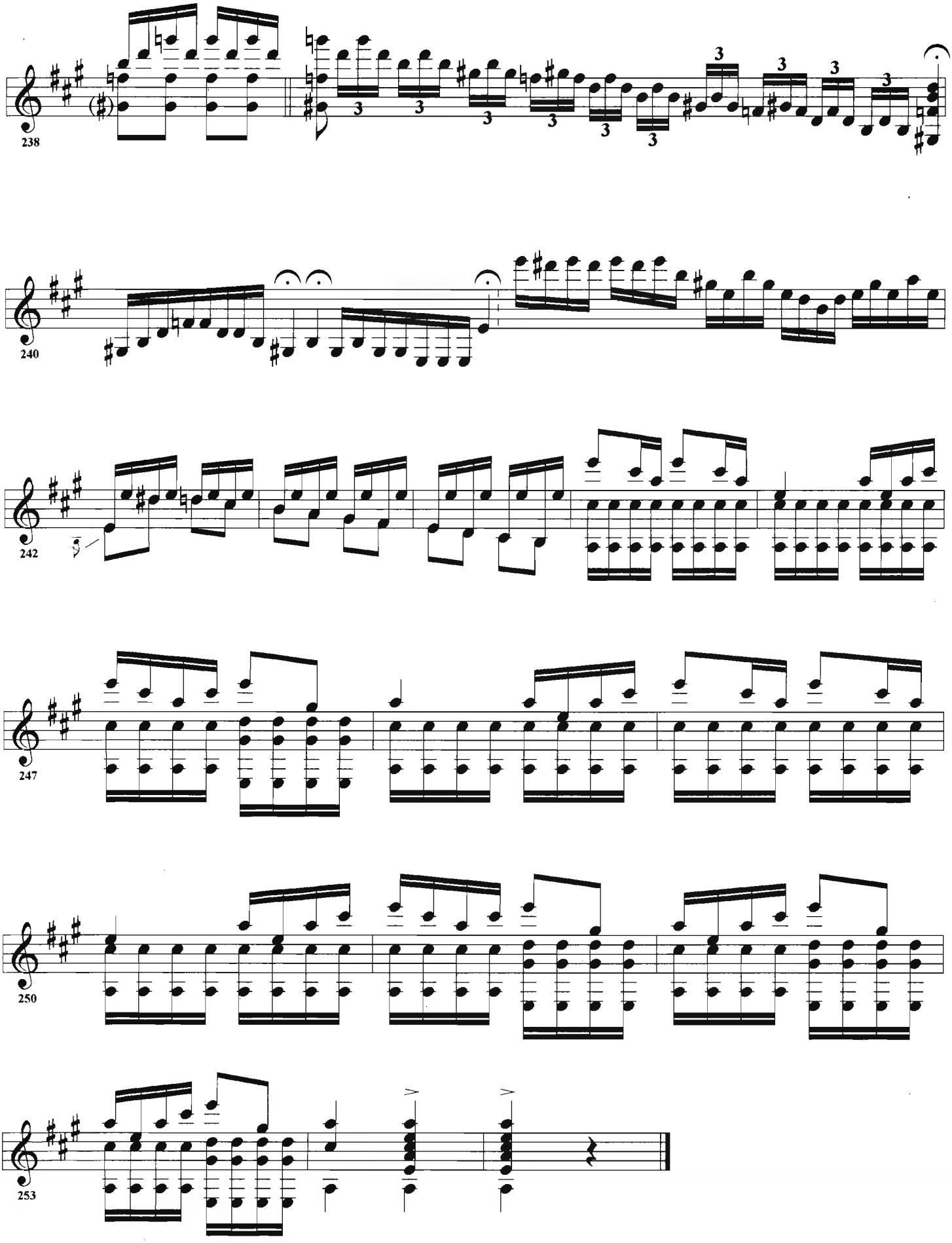

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Invocacion a la Luna

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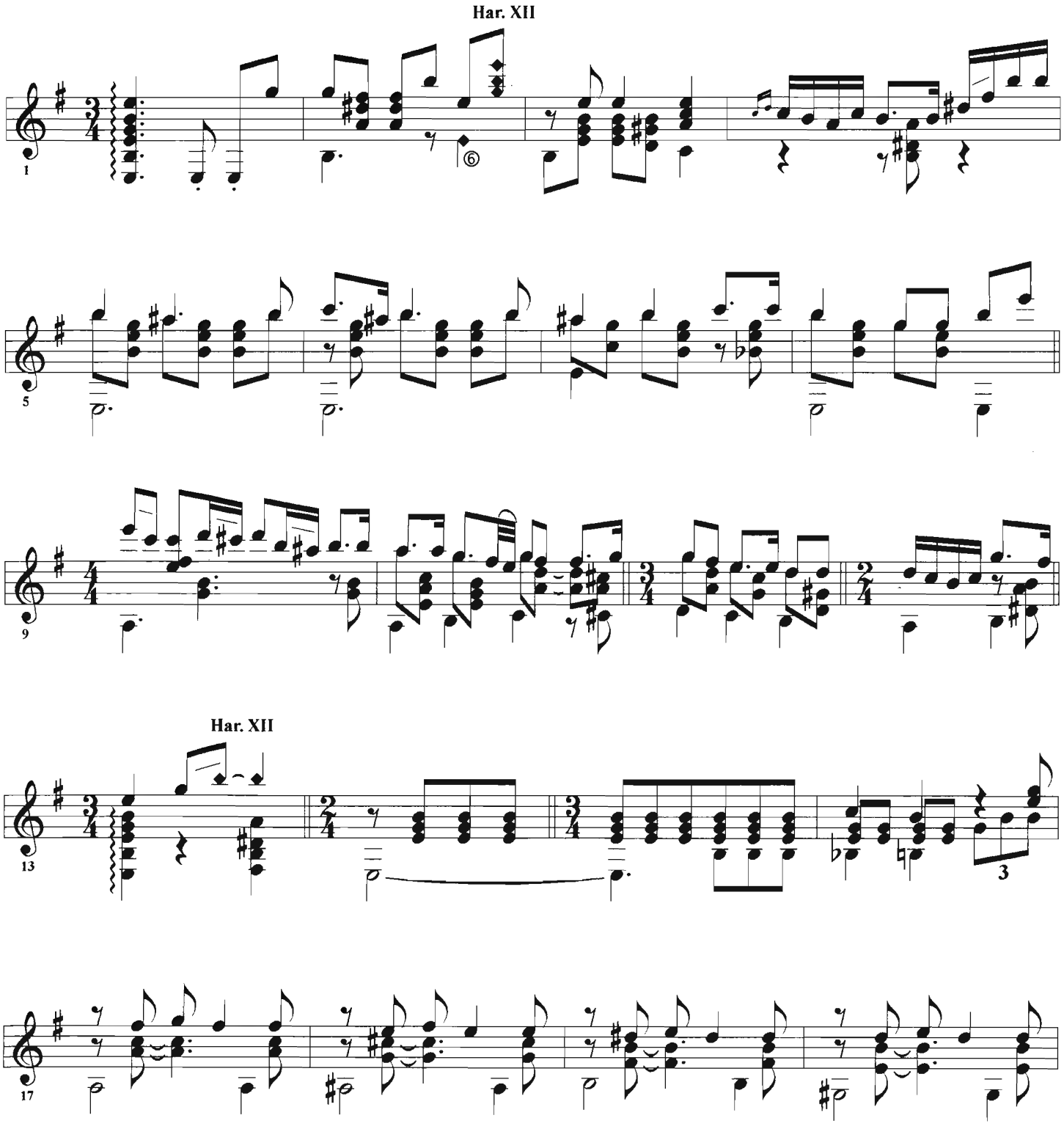

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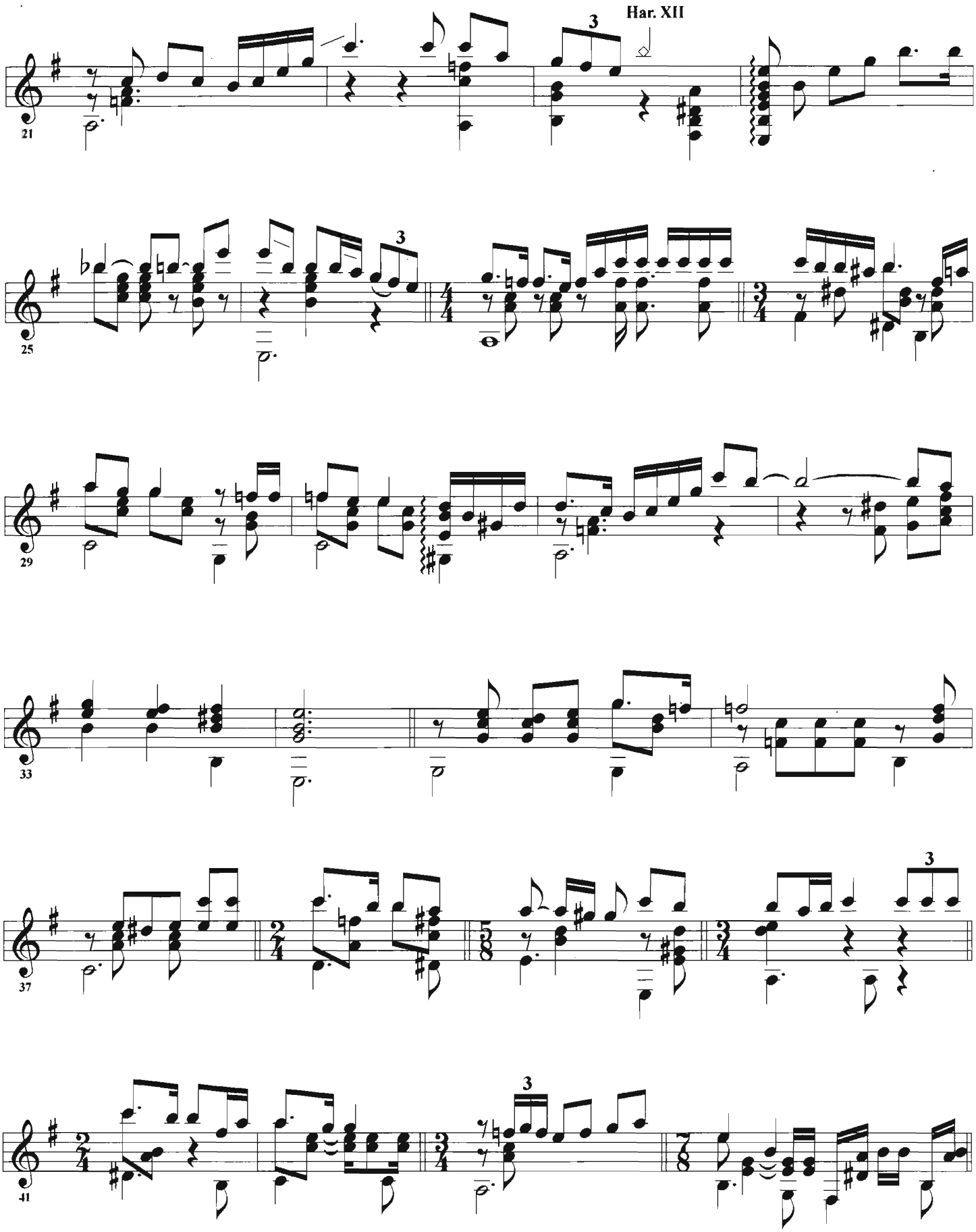

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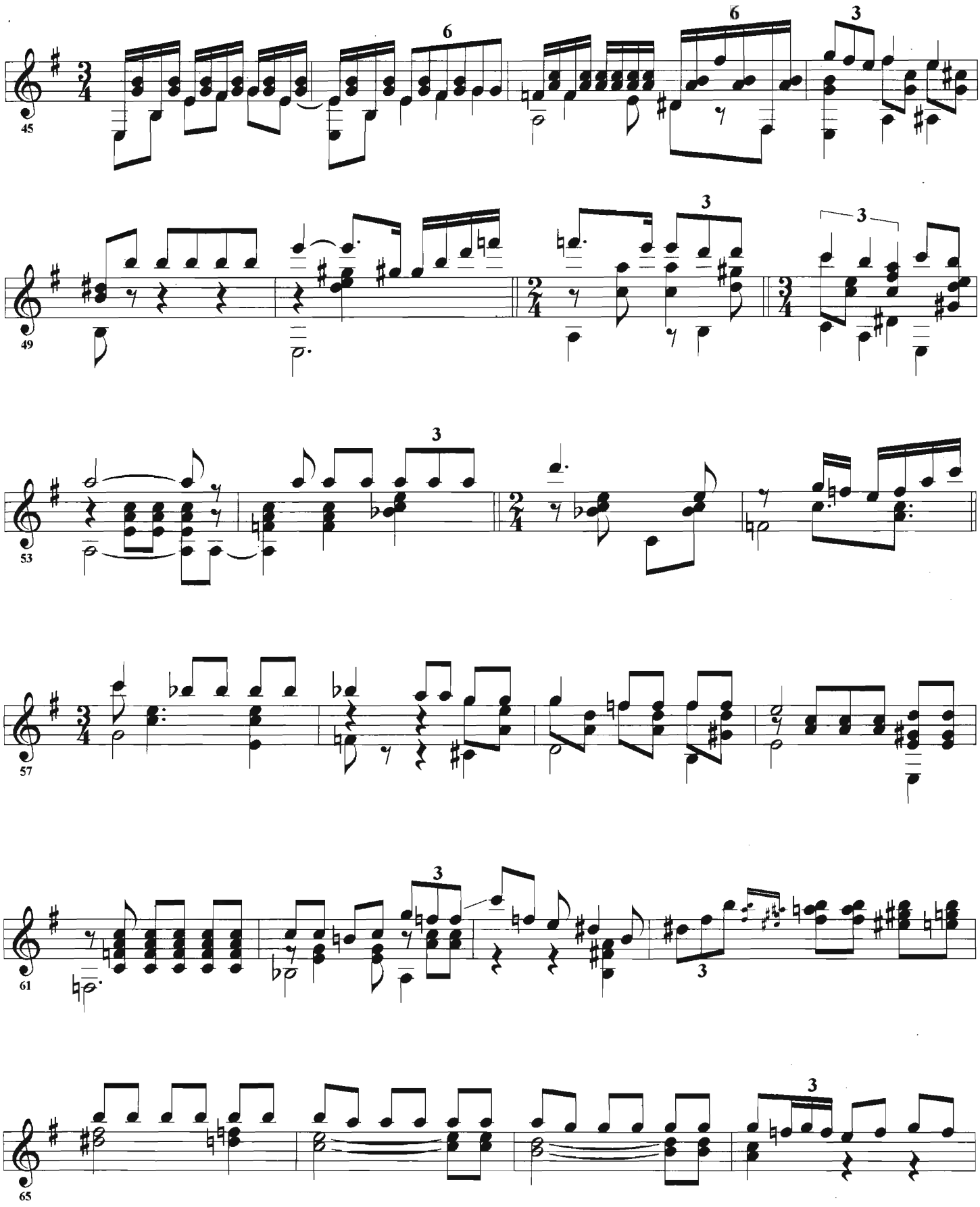

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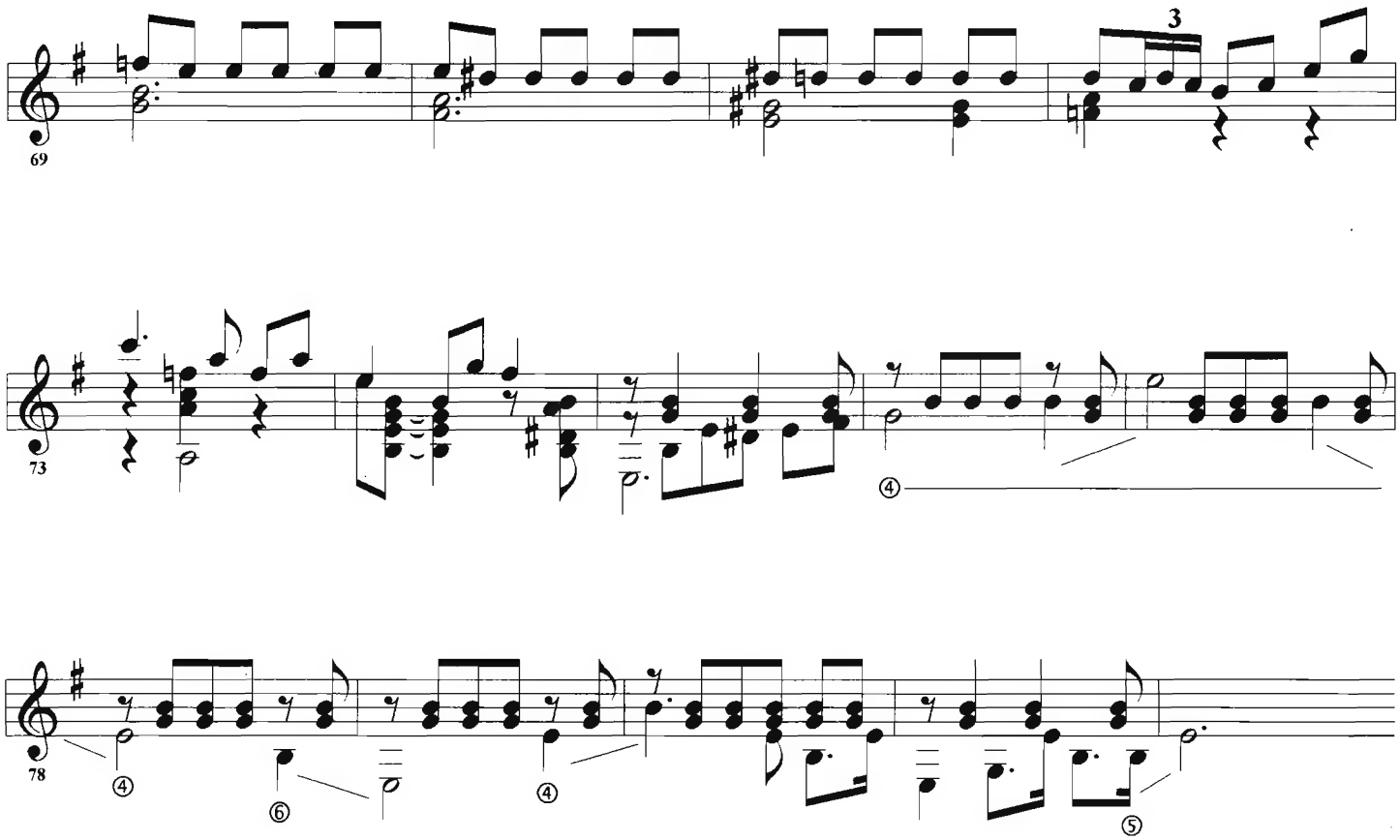

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Danza Paraguaya

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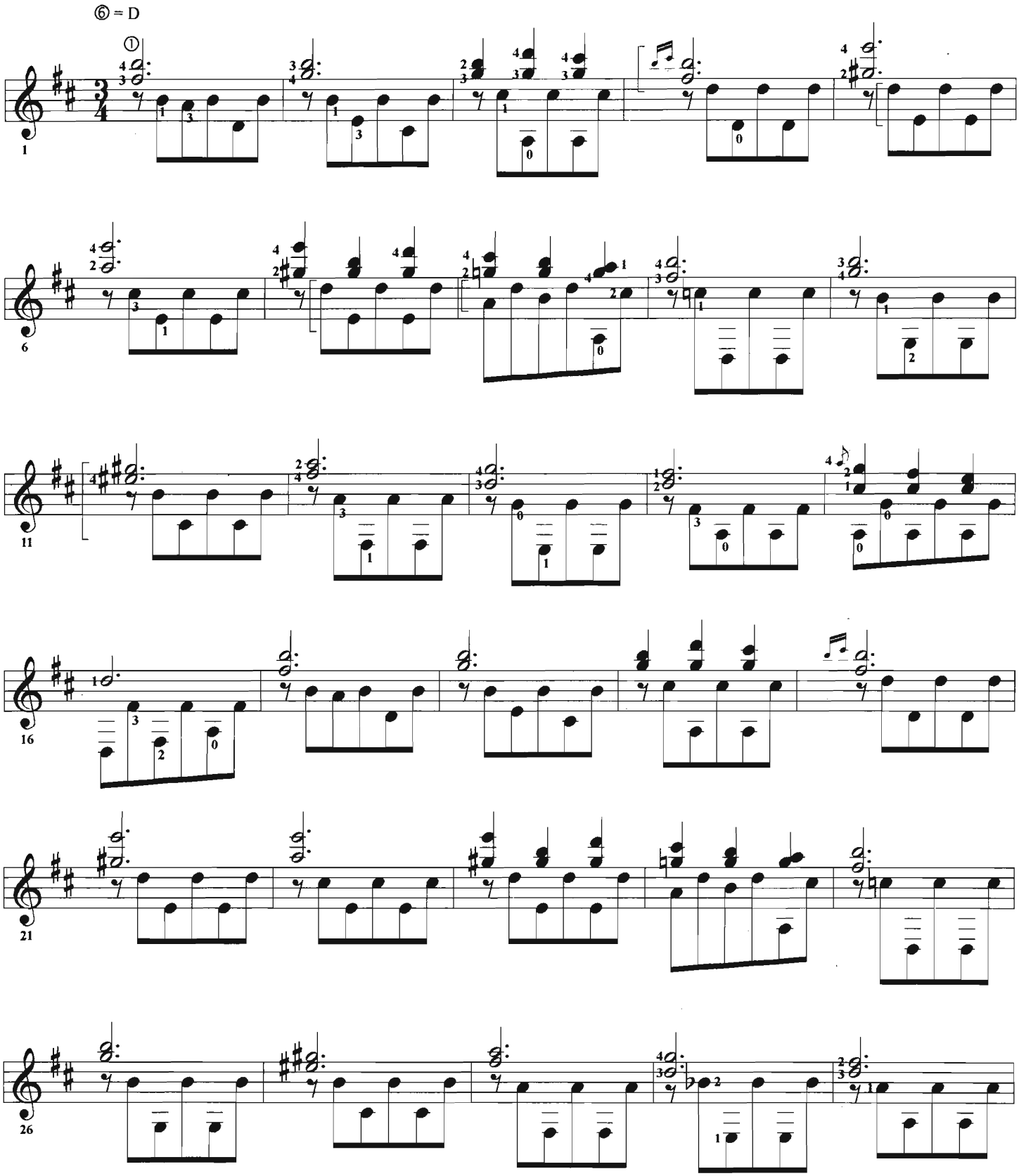

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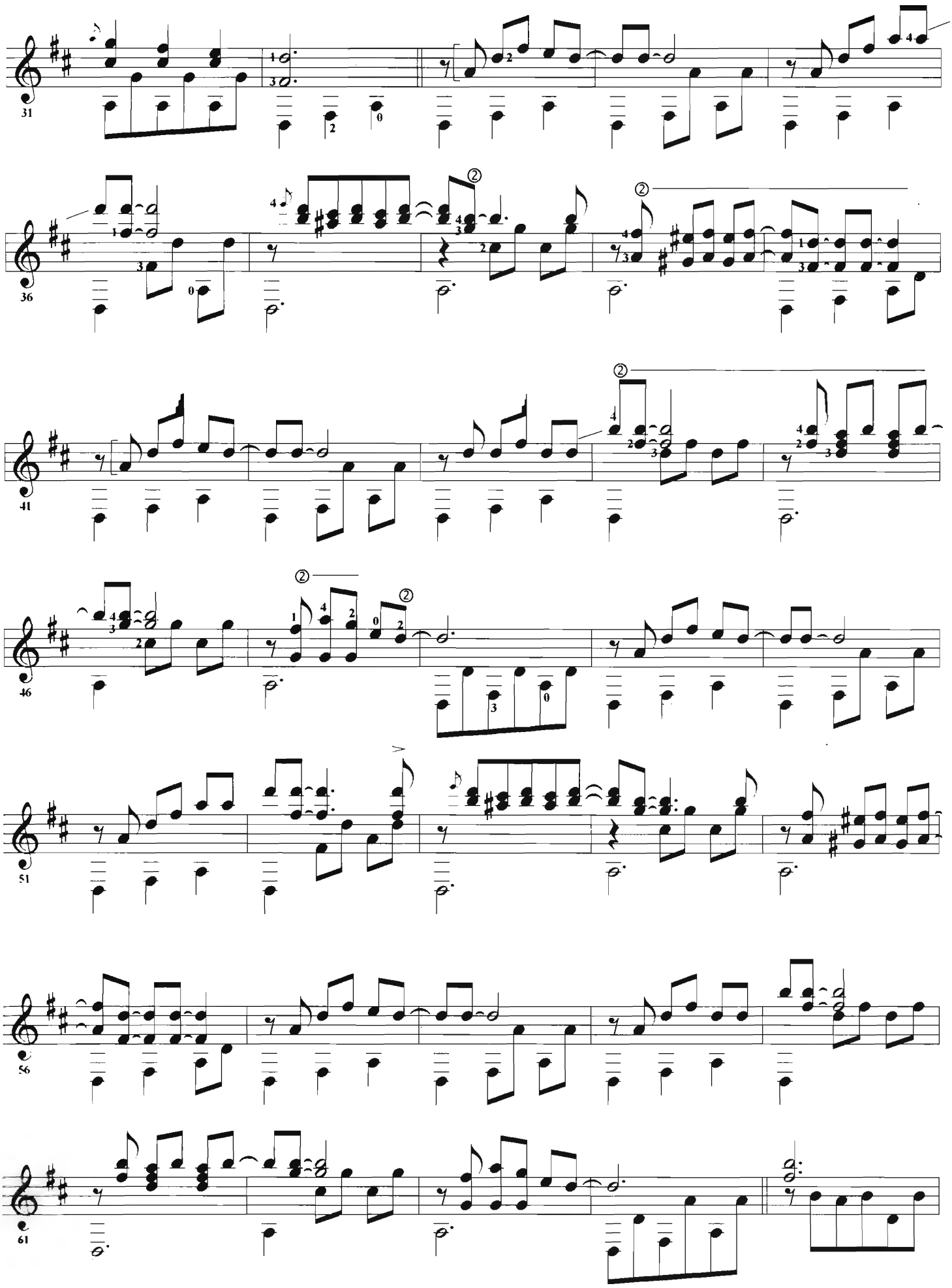

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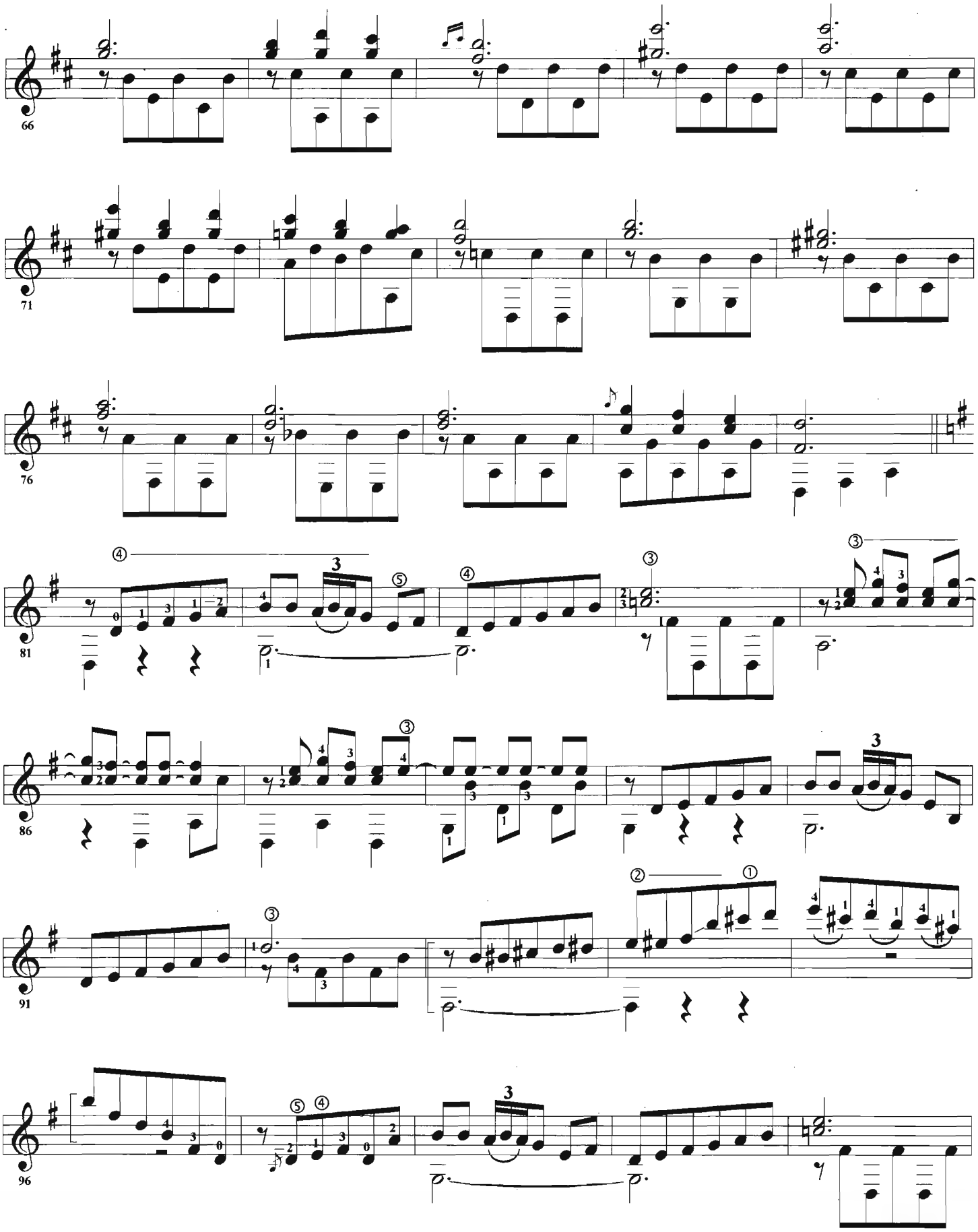

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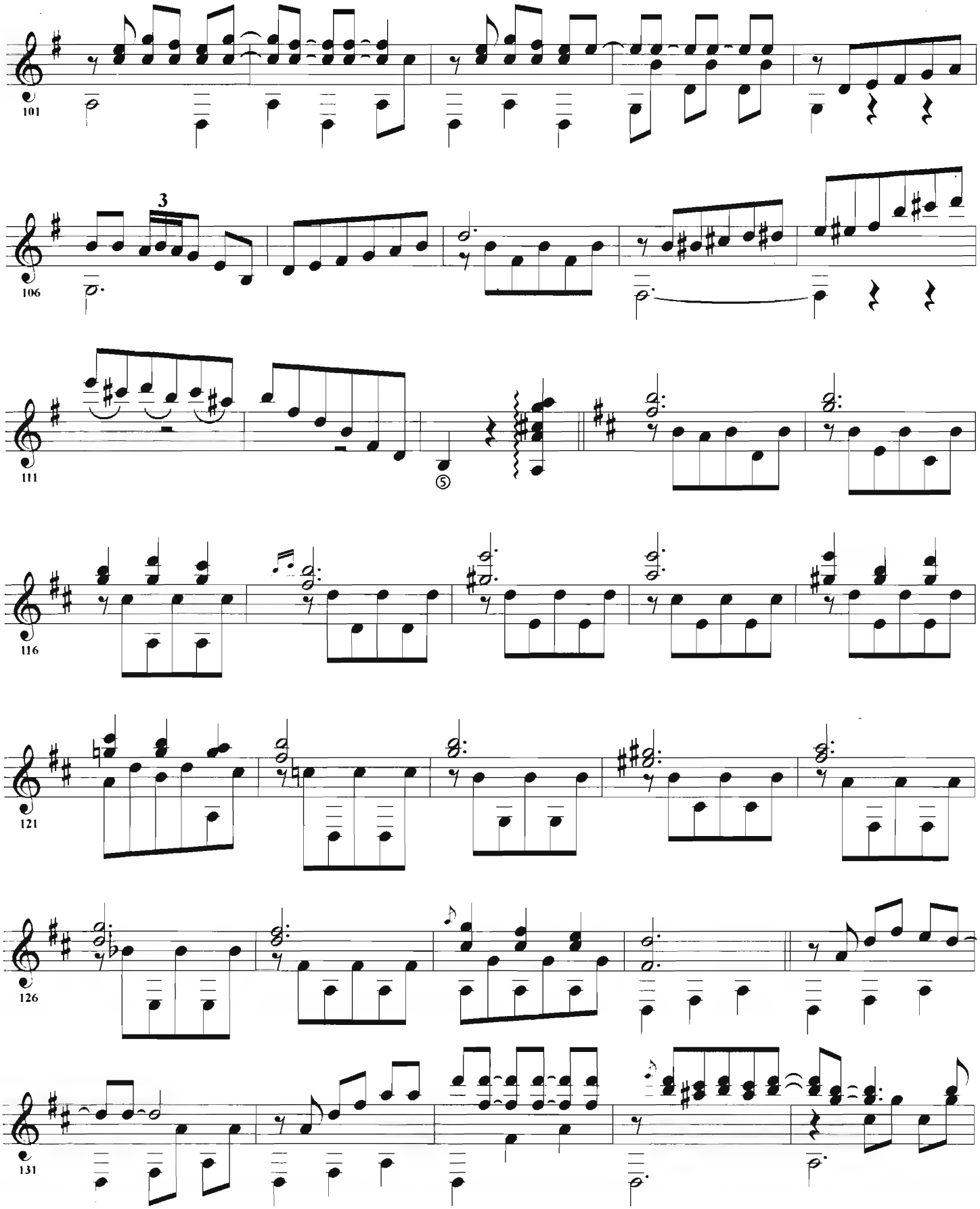

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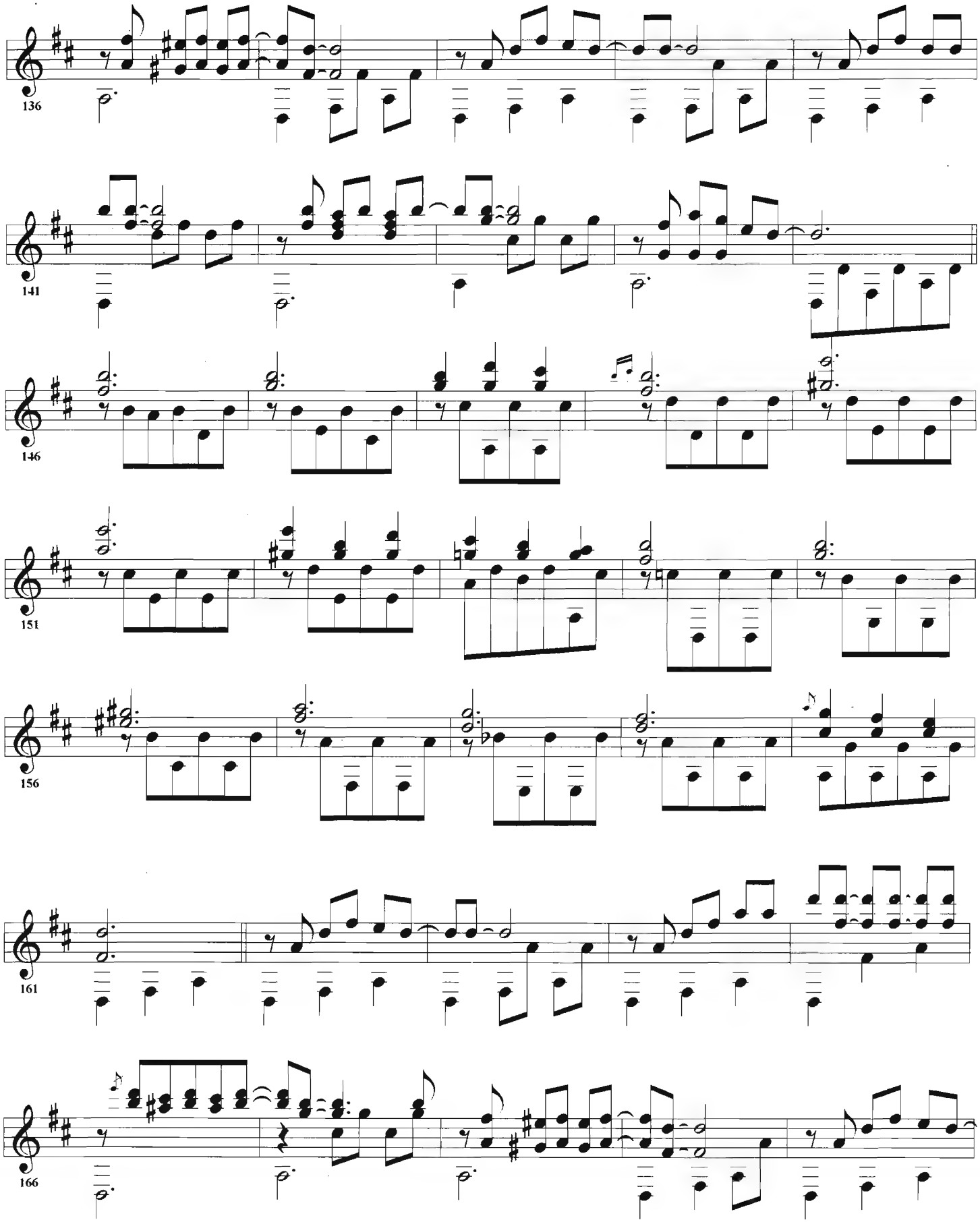

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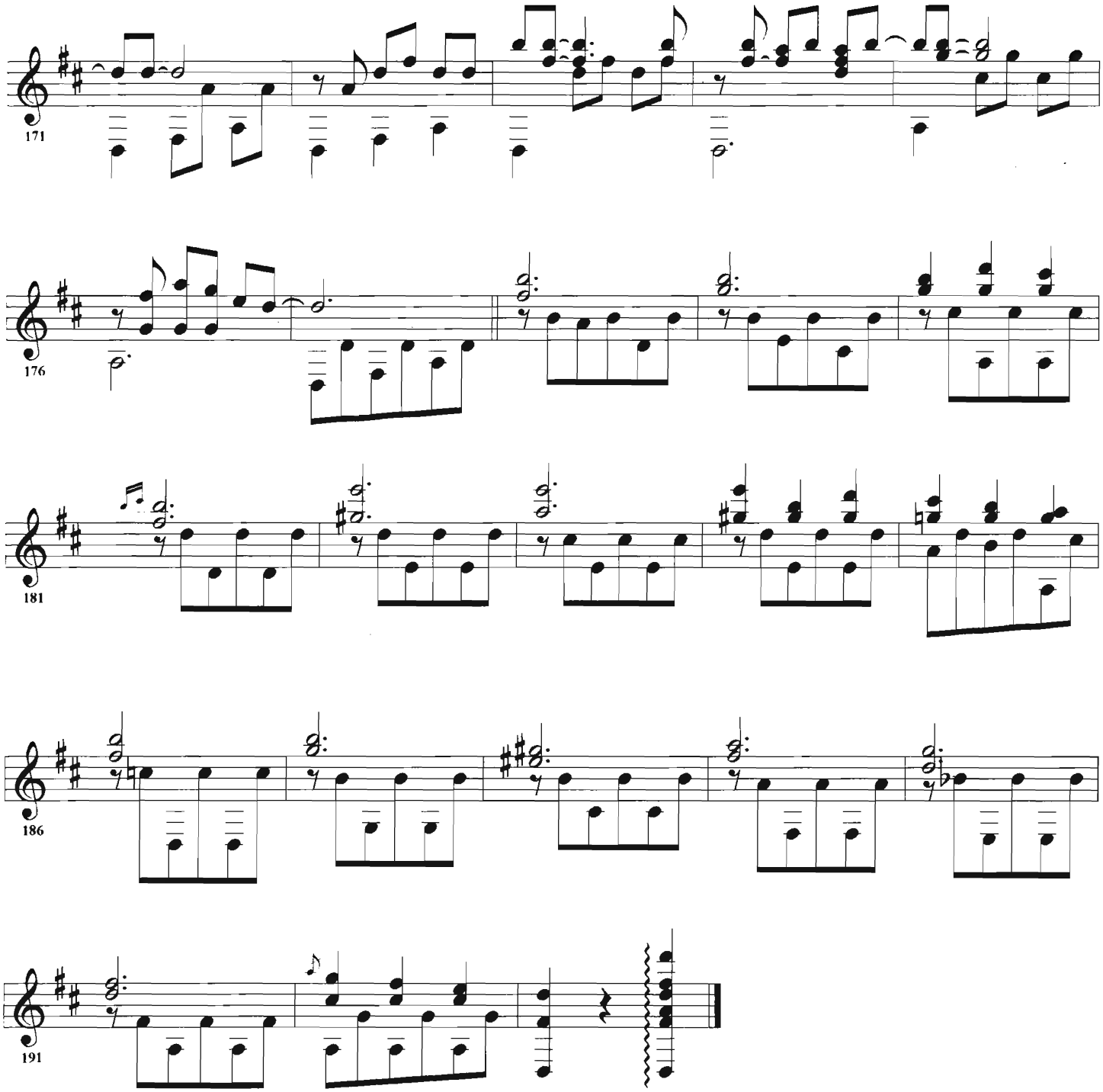

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Luz Mala

(Estilo in D)

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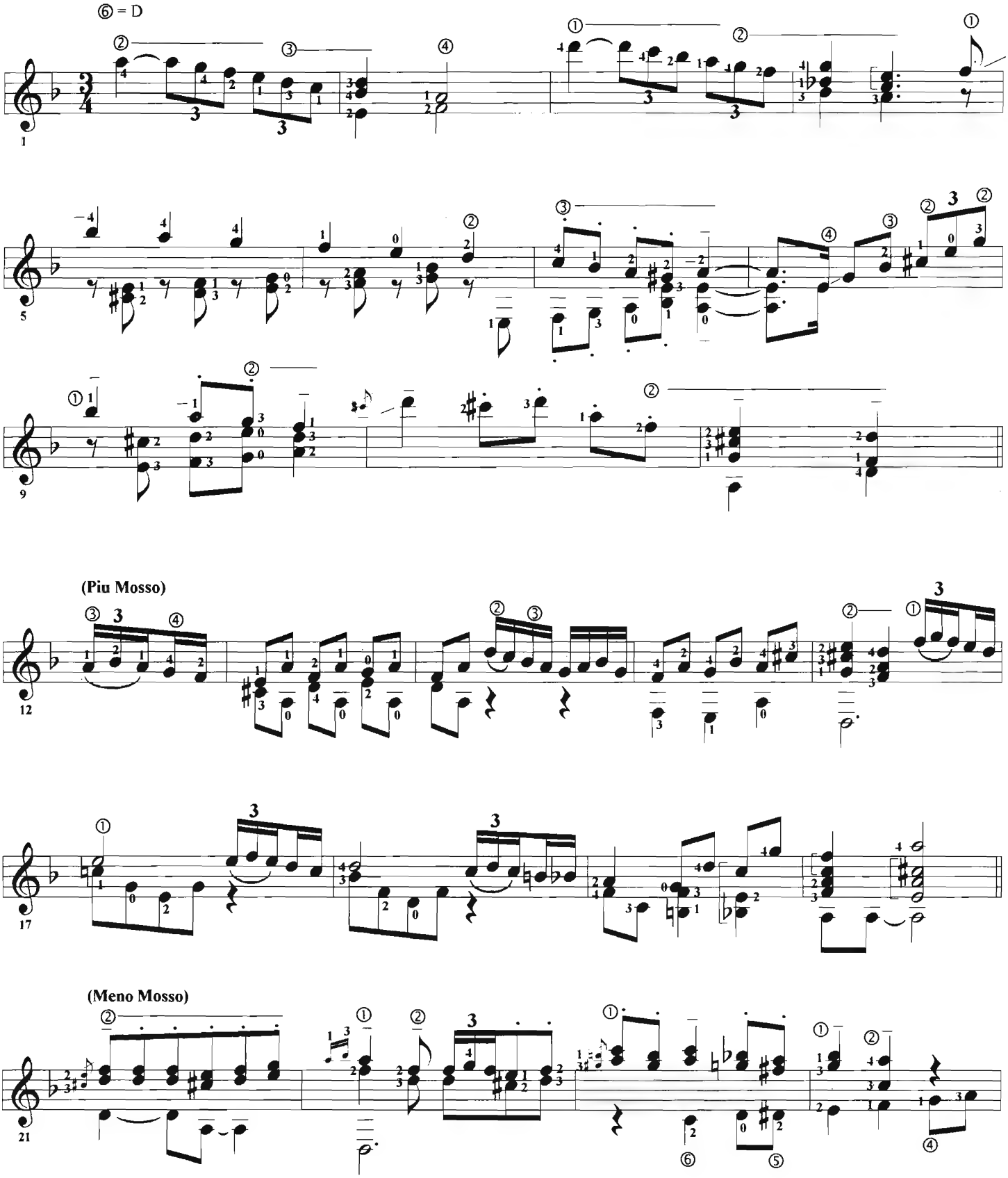

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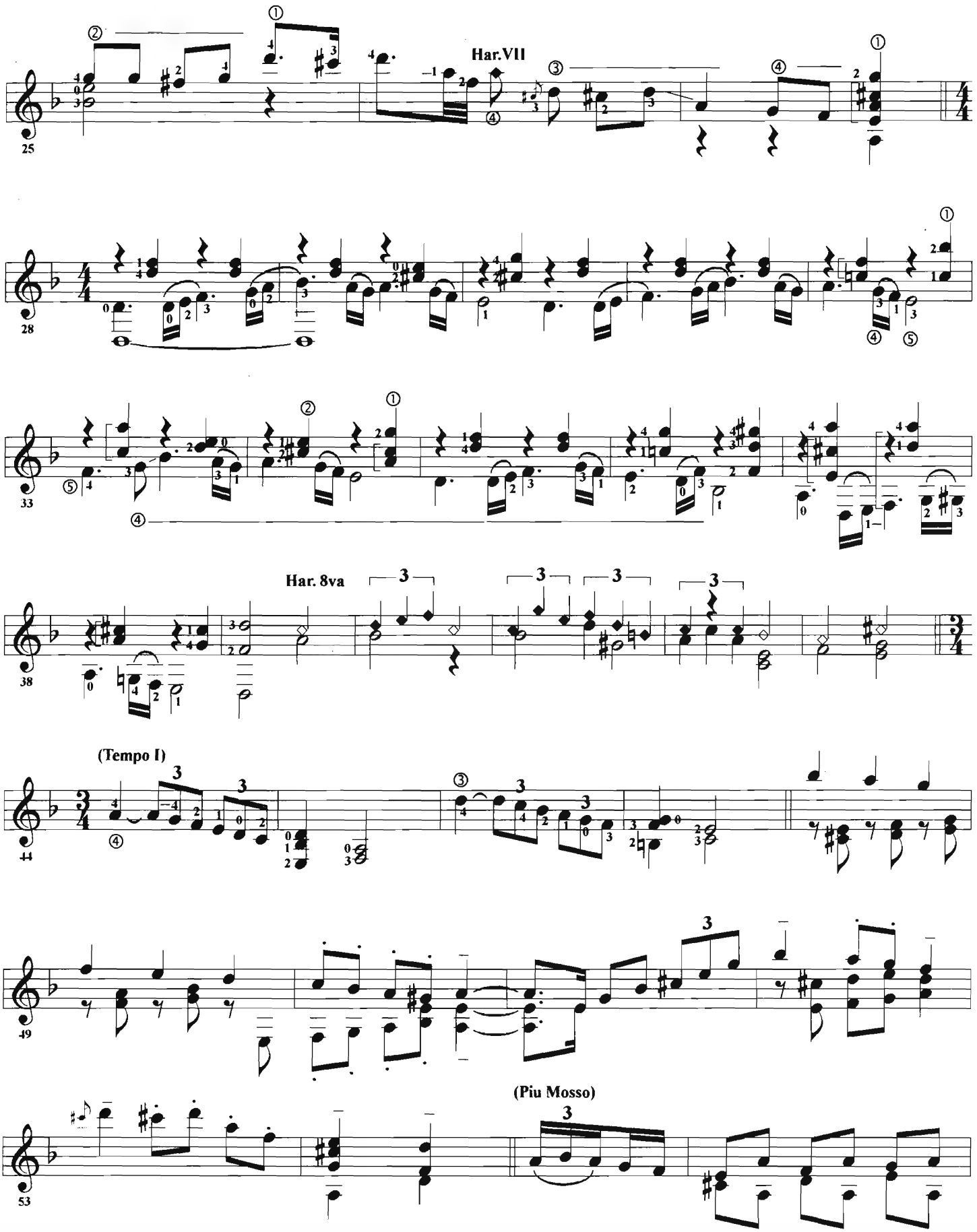

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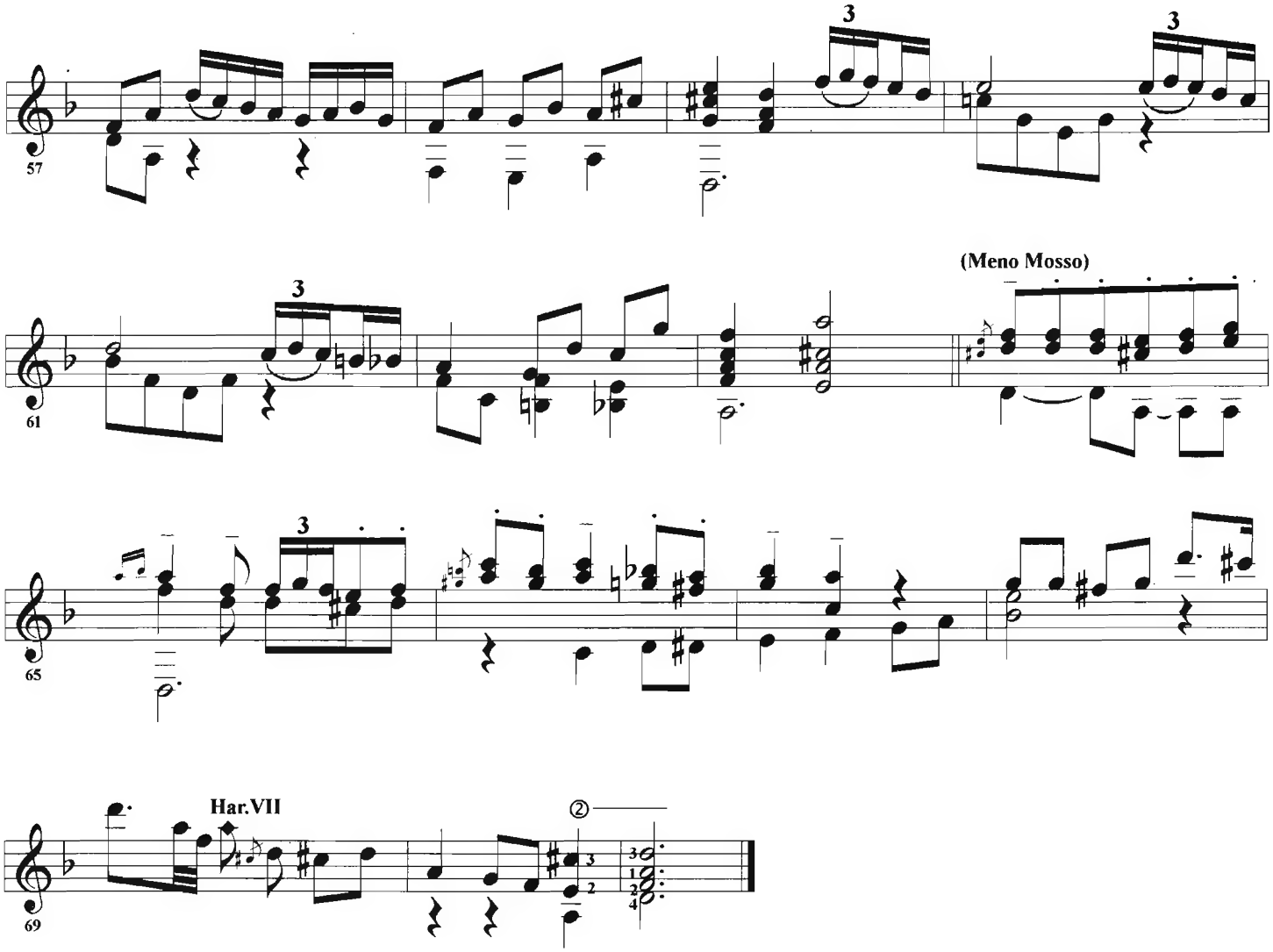

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Minuet (2)

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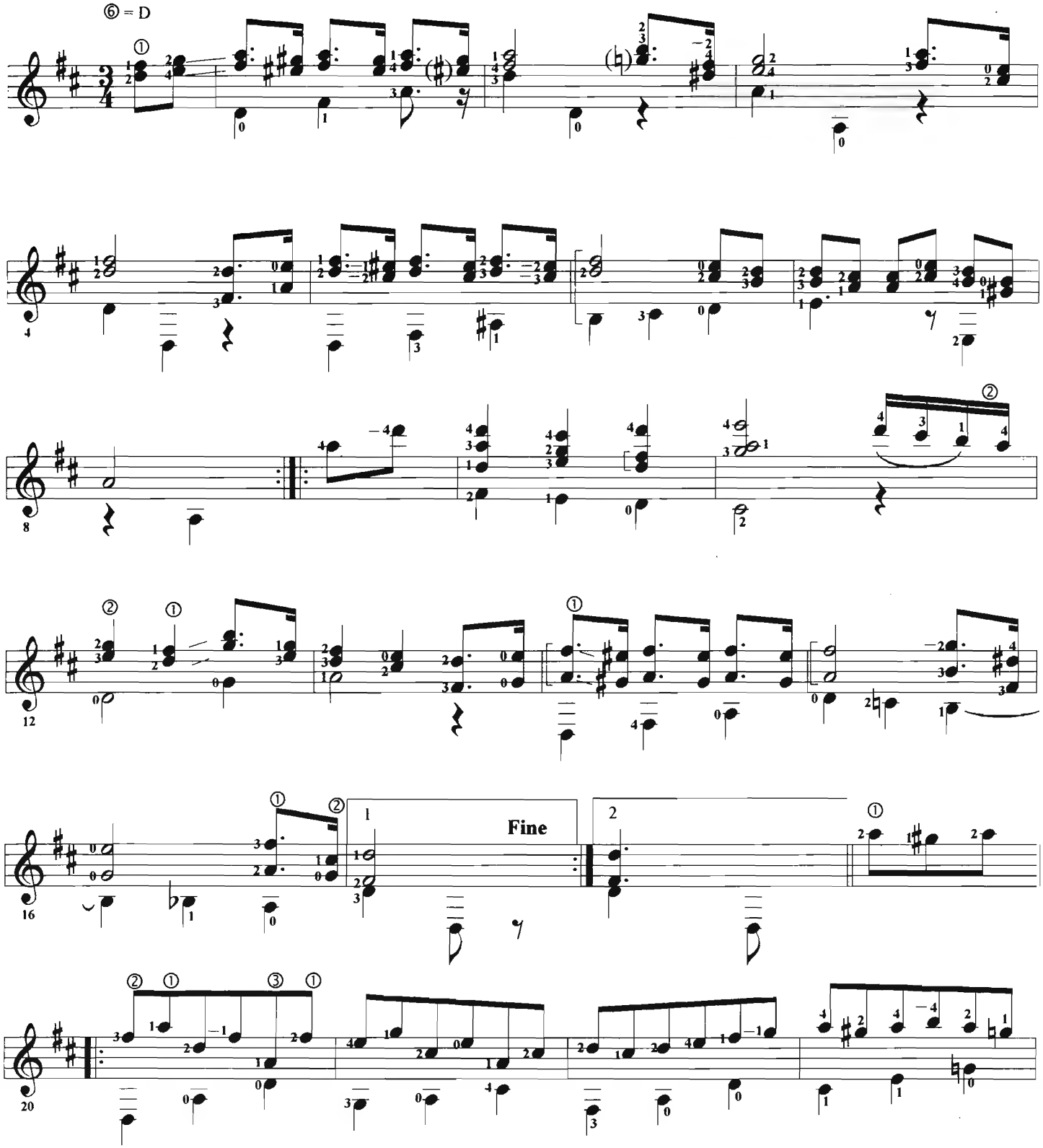
Ludwig van Beethoven
arr. Agustin Barrios Mangore



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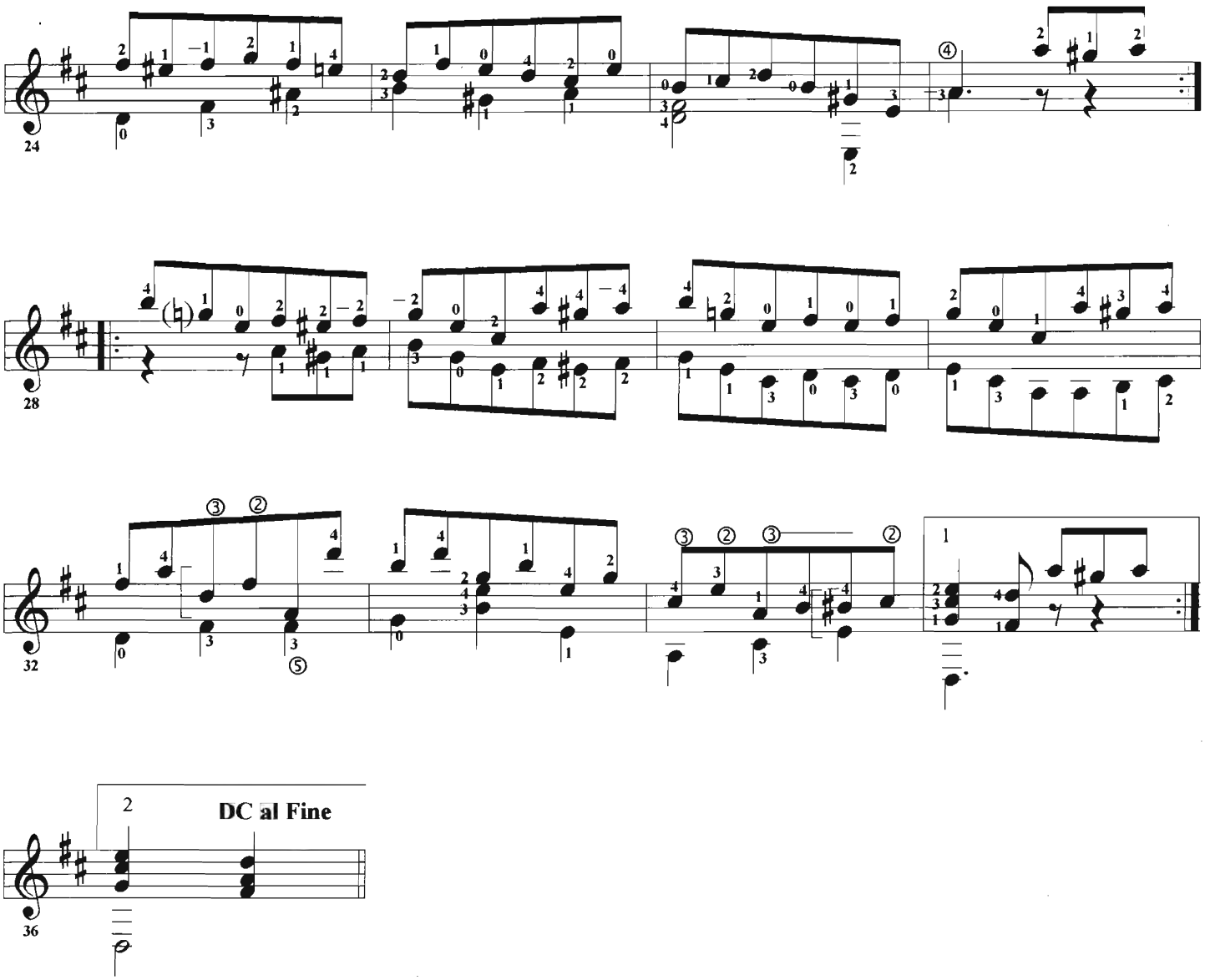

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Oracion

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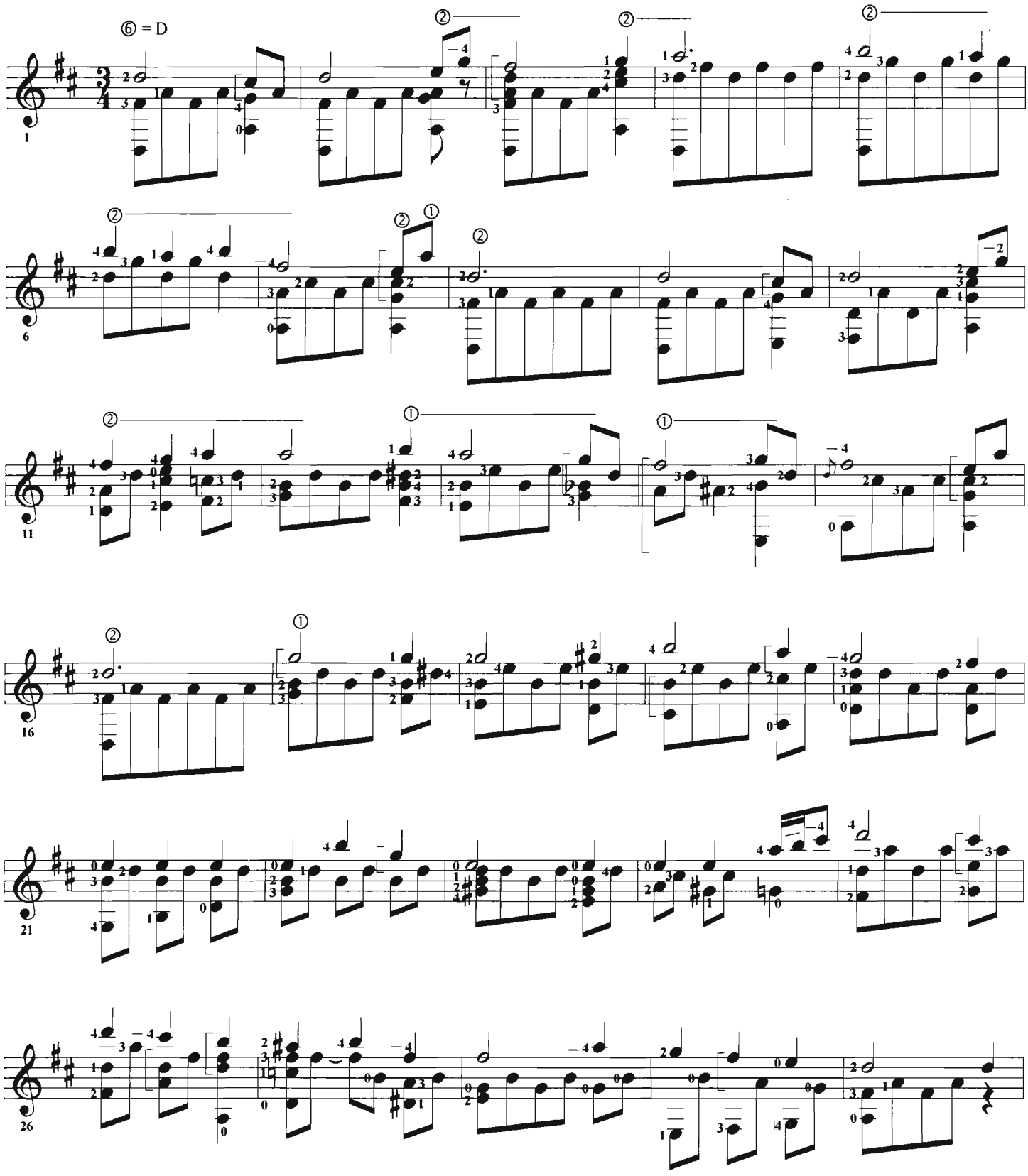

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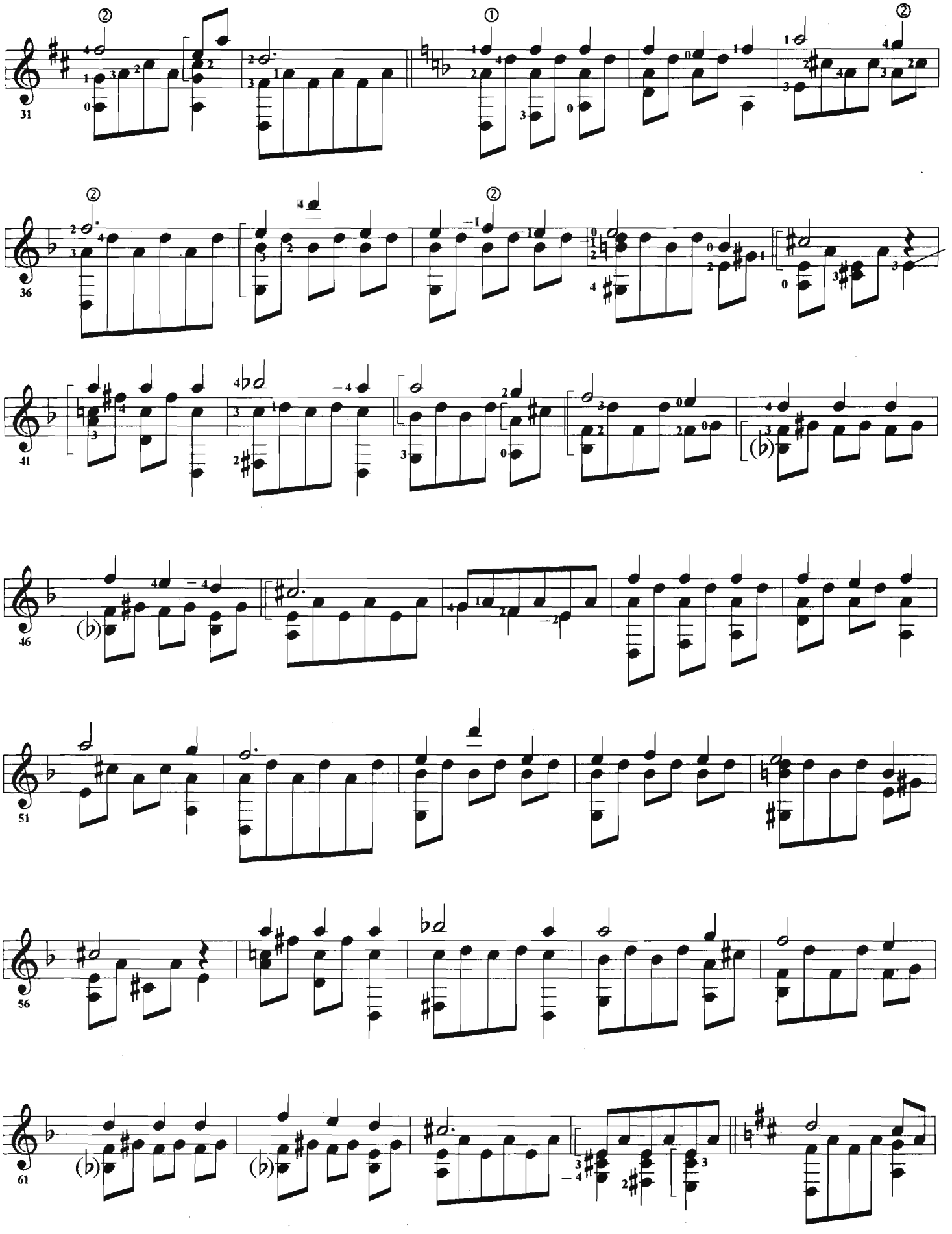

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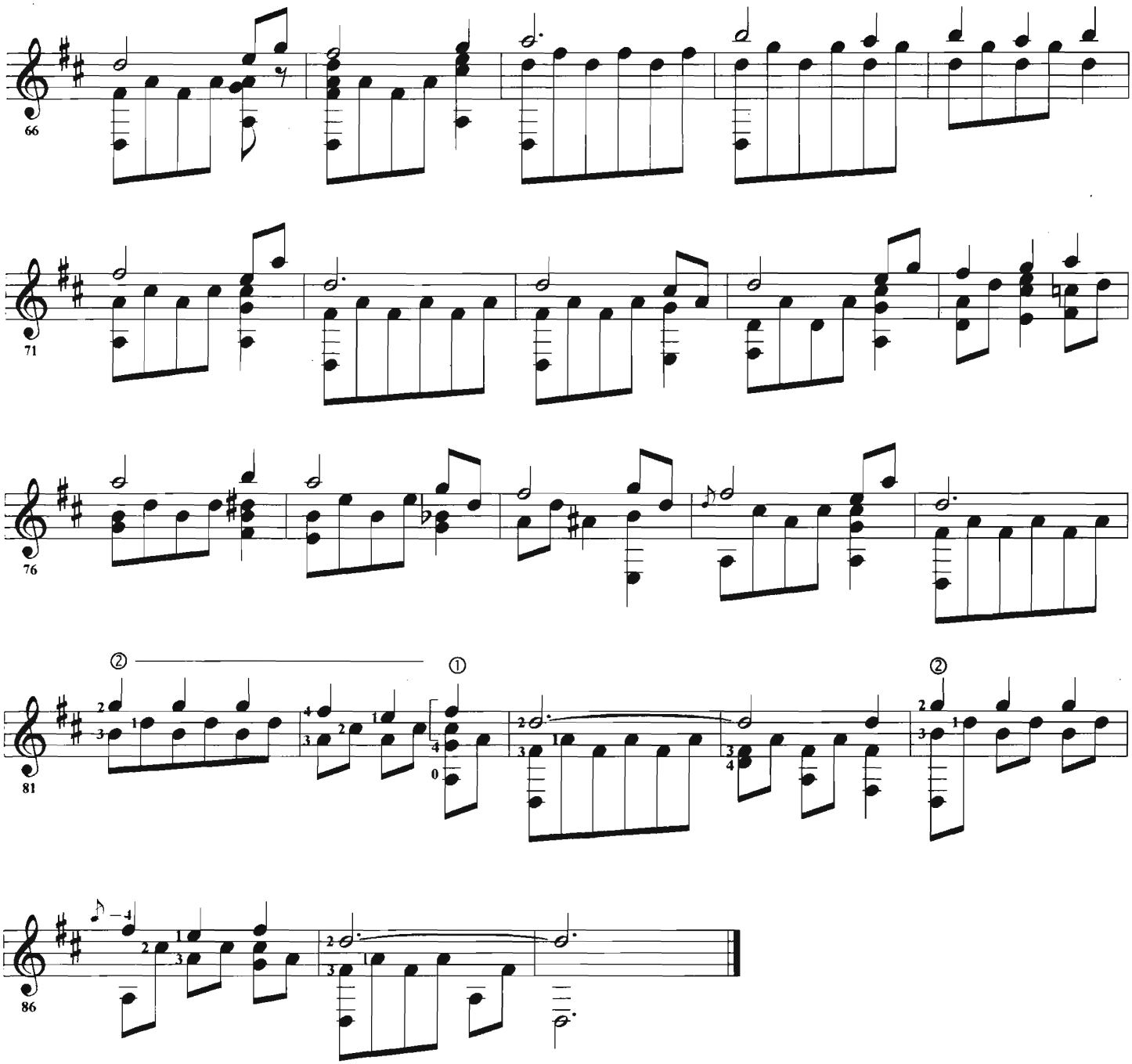

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Tarantella (2)

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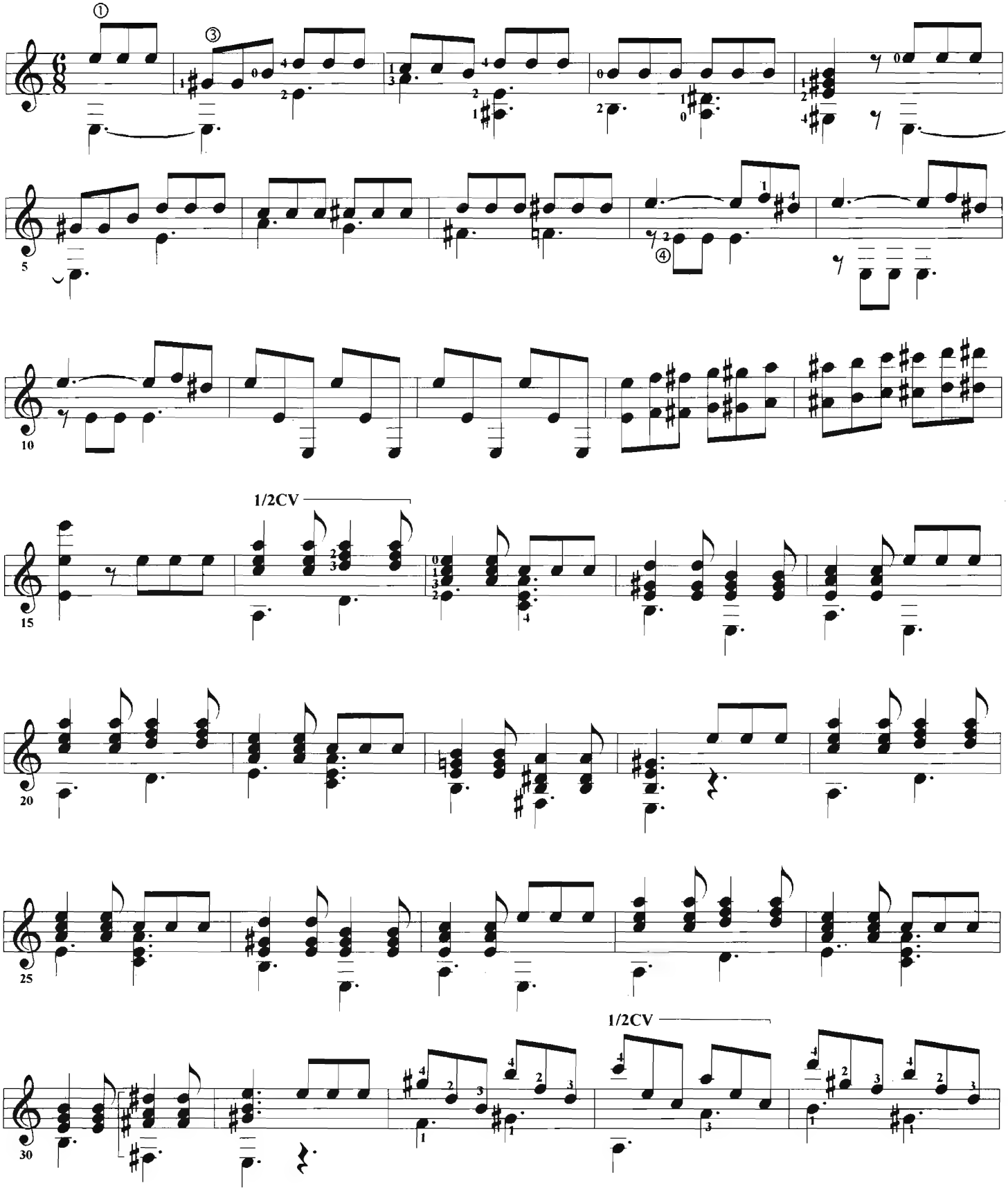
L. Albano Conceicao
arr. Agustin Barrios Mangore



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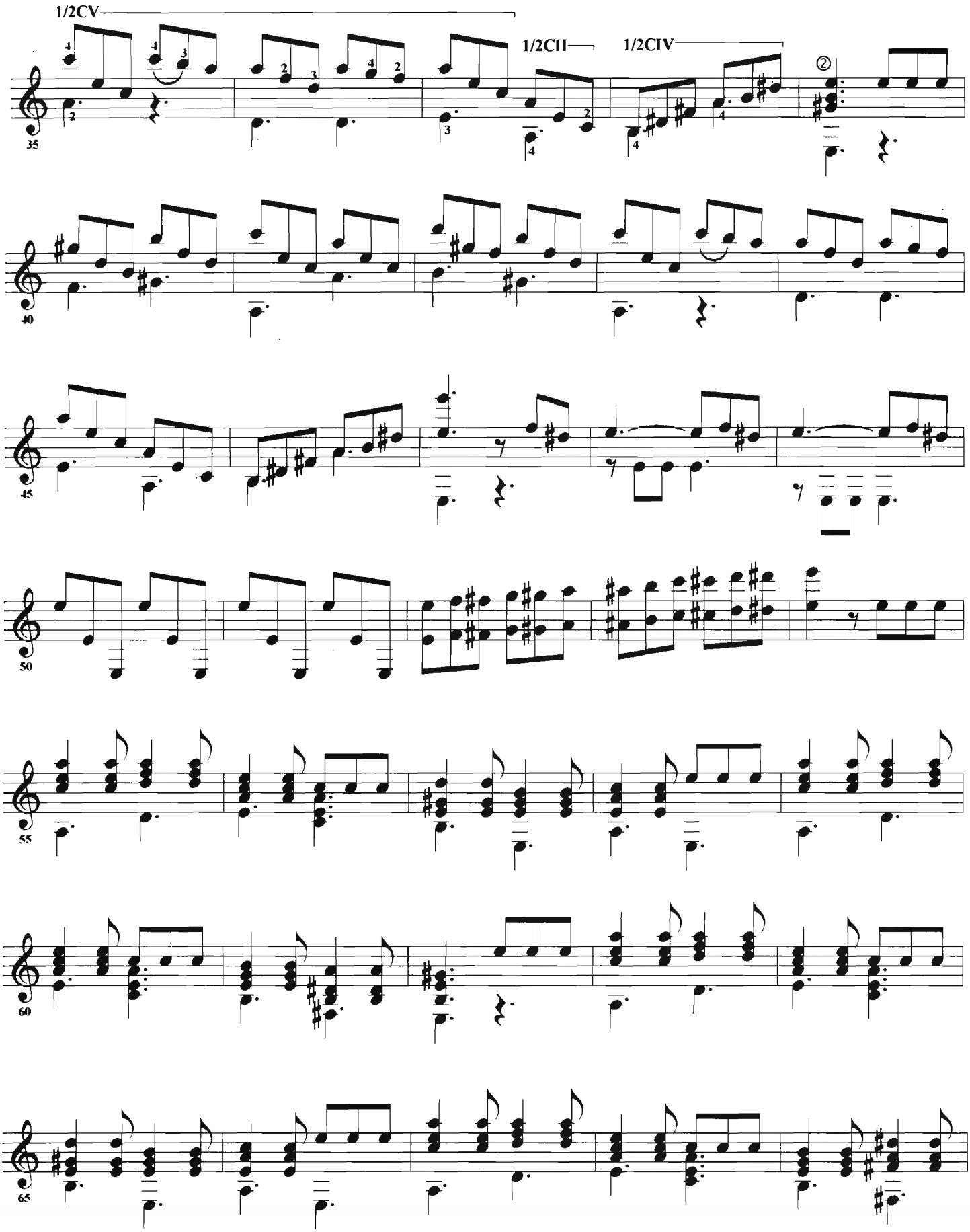

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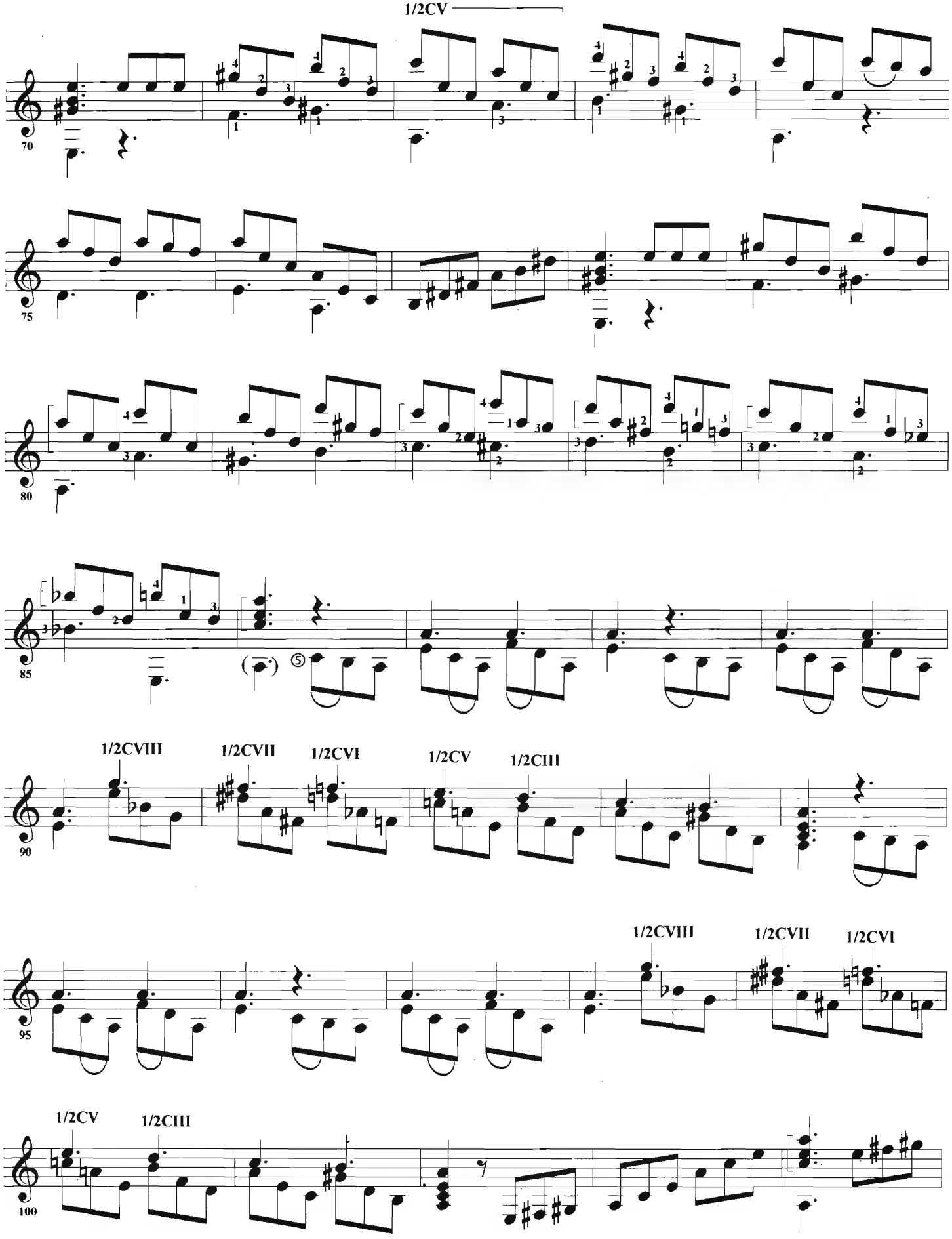

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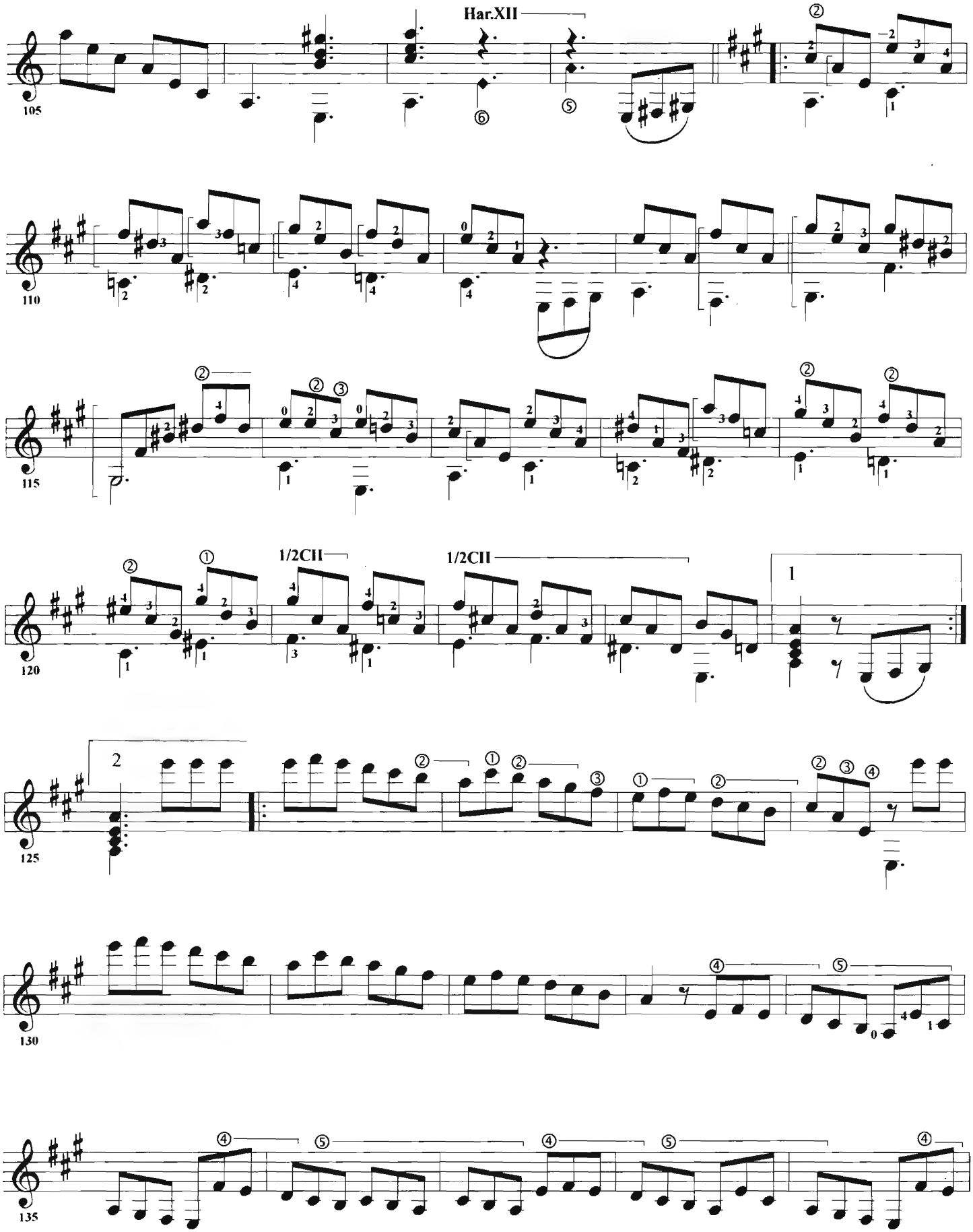

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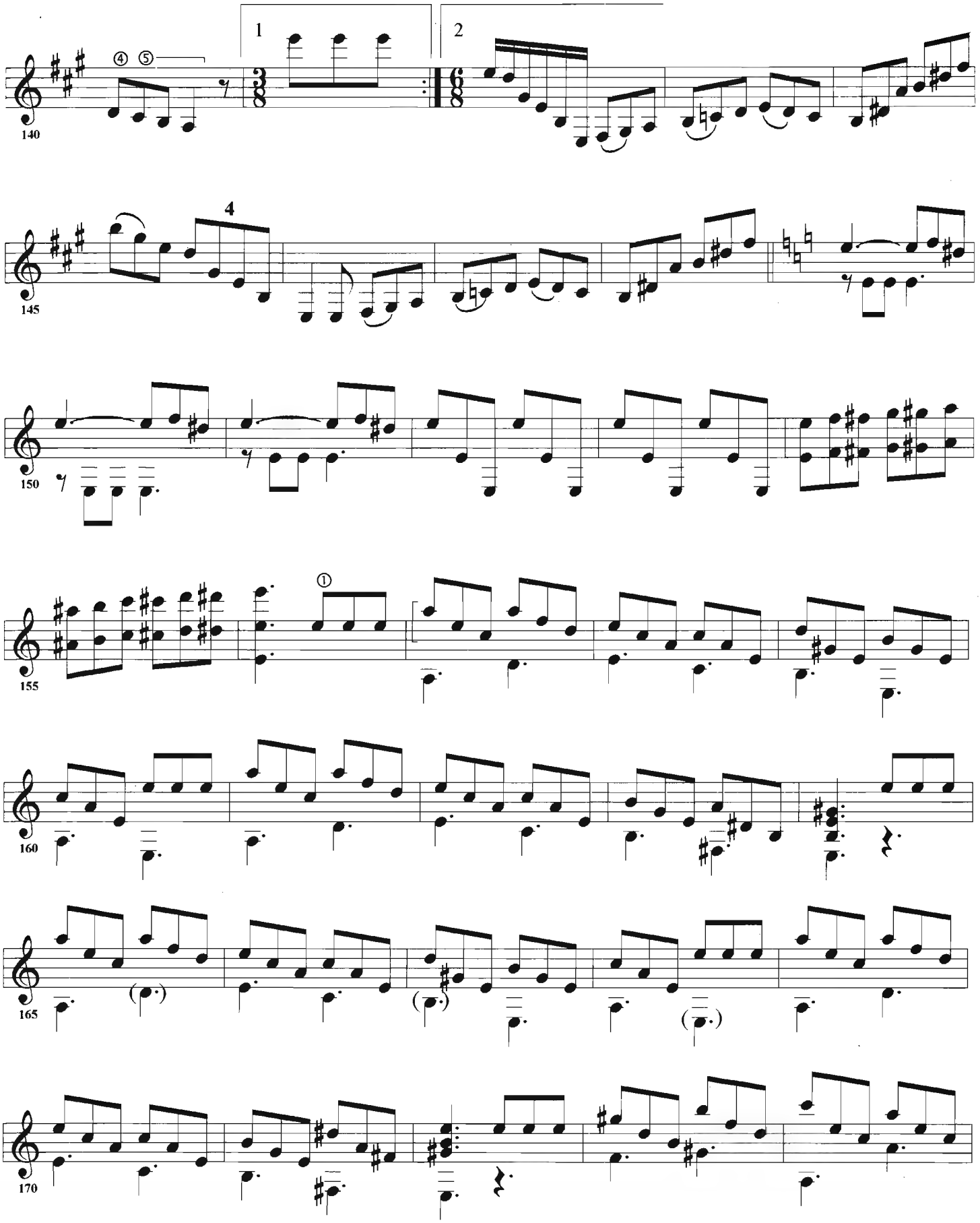

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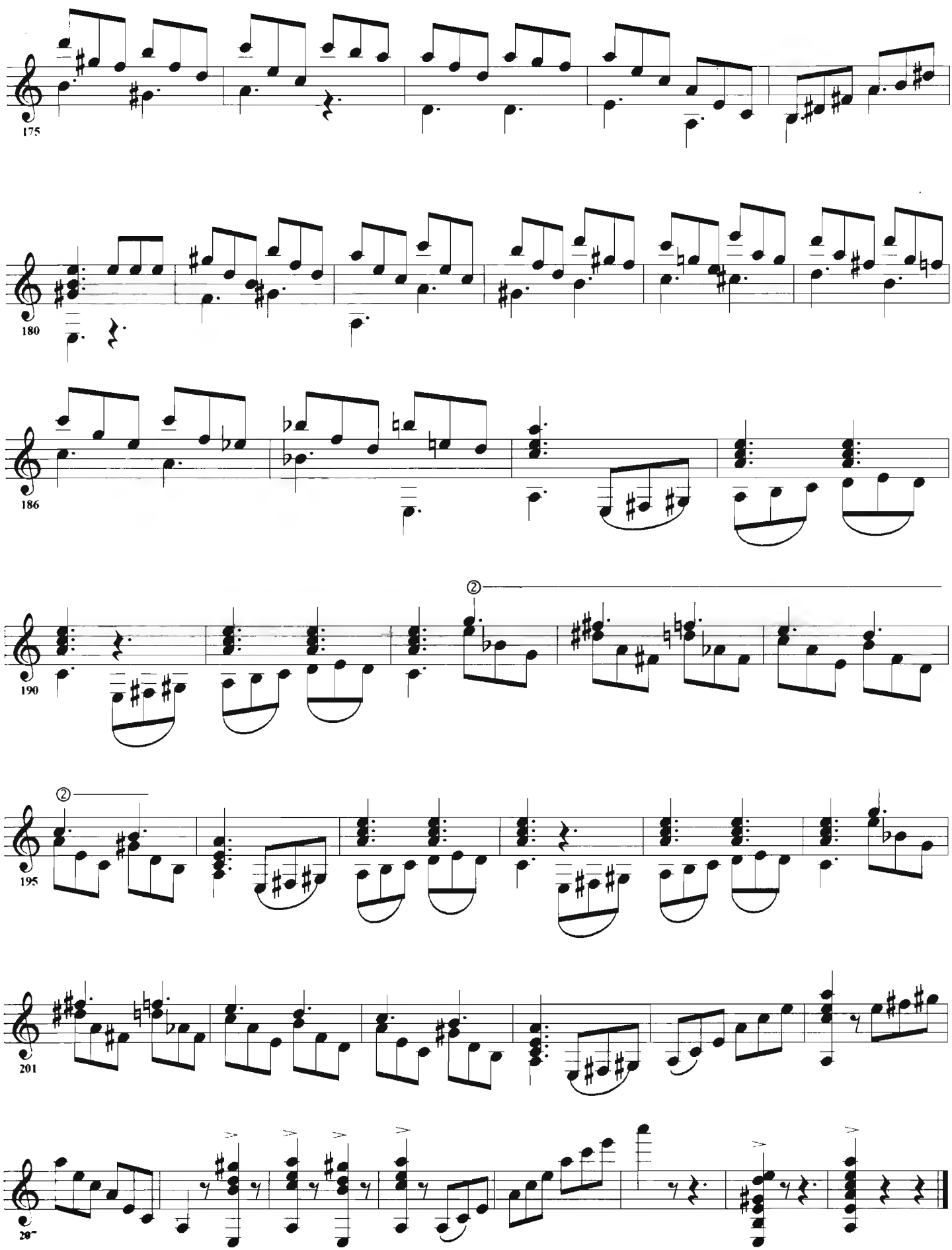

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Capricho Arabe (2)

Transcribed by Chris Dumigan

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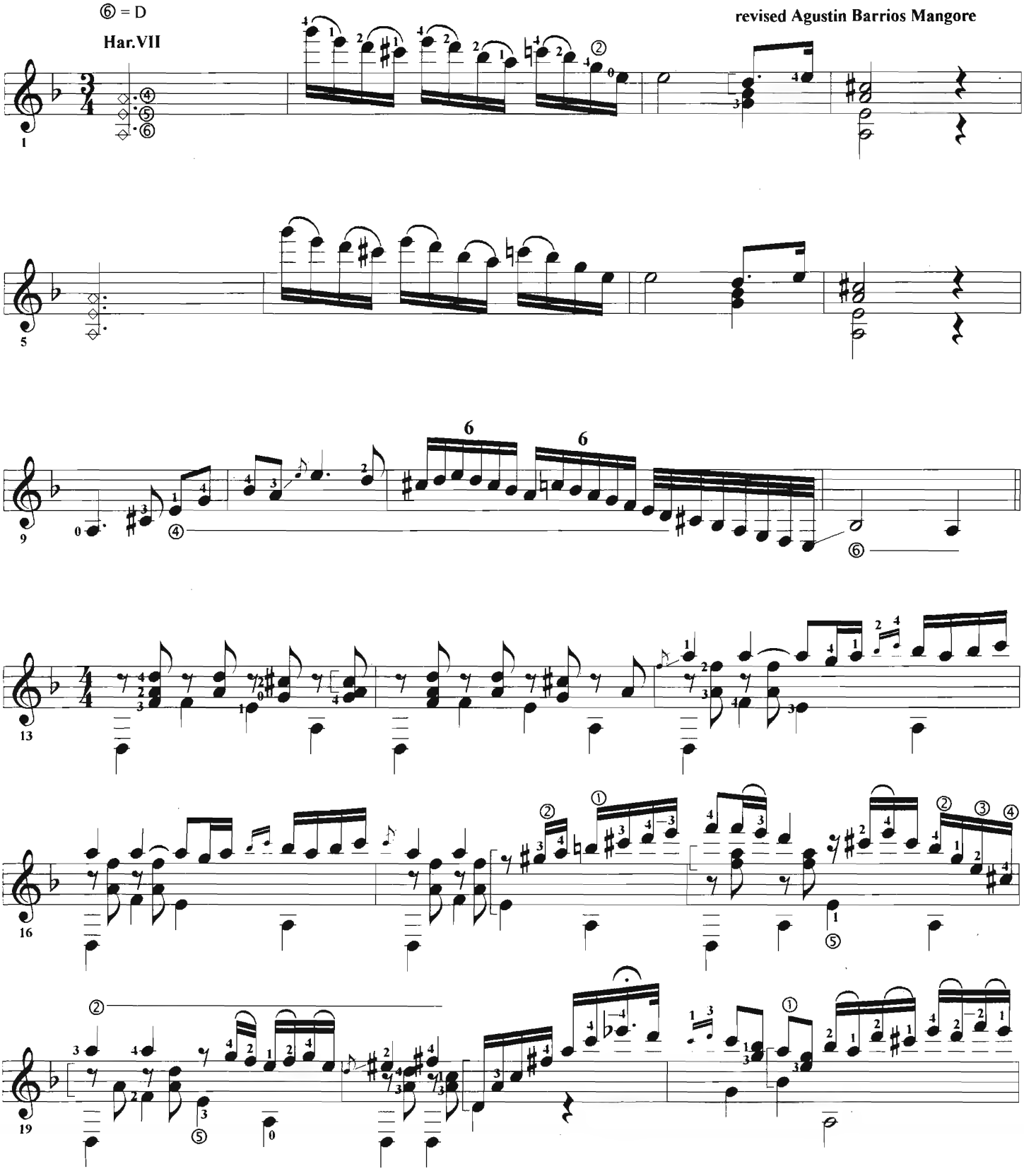
Har.VII

Francisco Tarrega

revised Agustin Barrios Mangore



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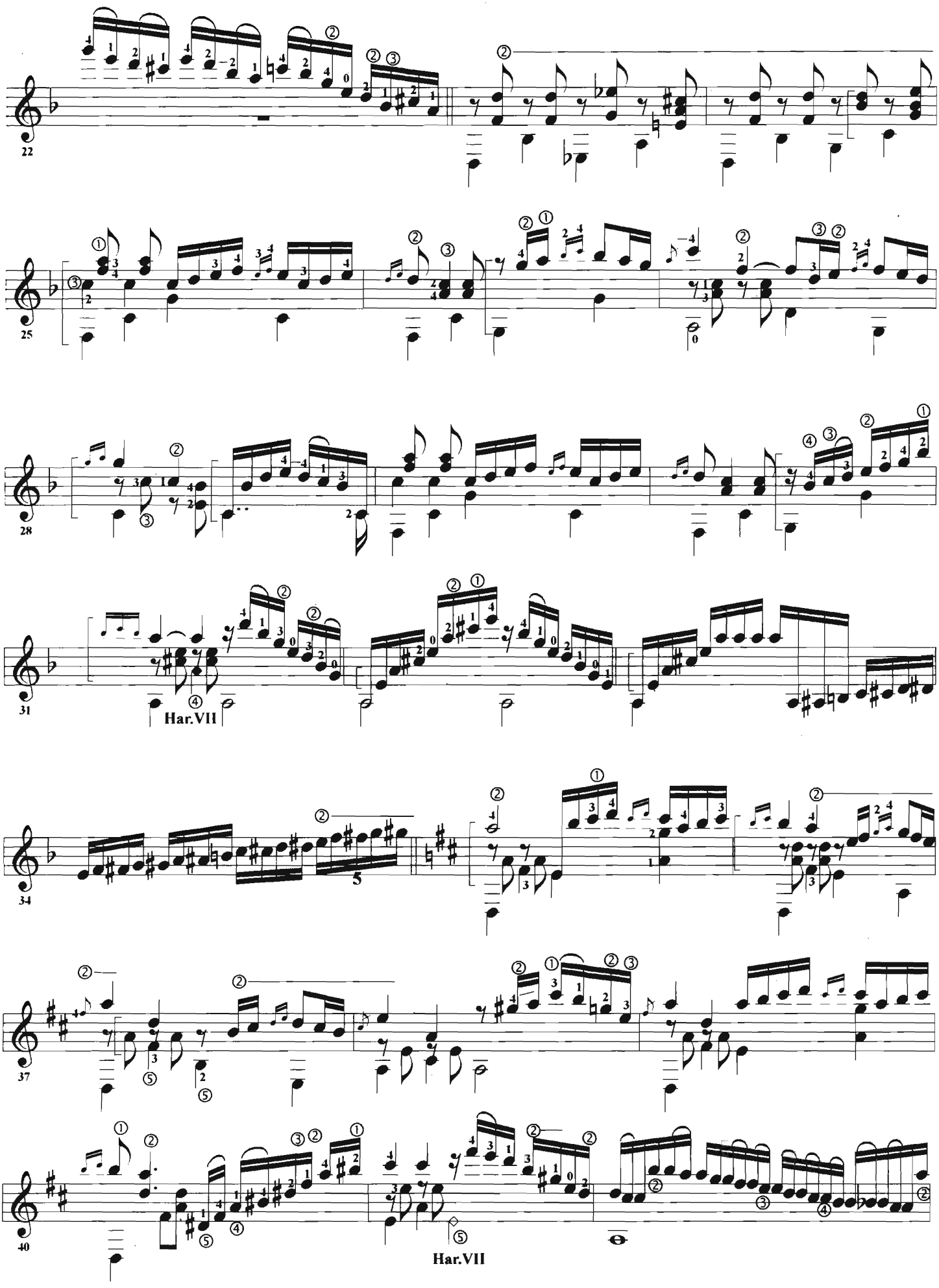

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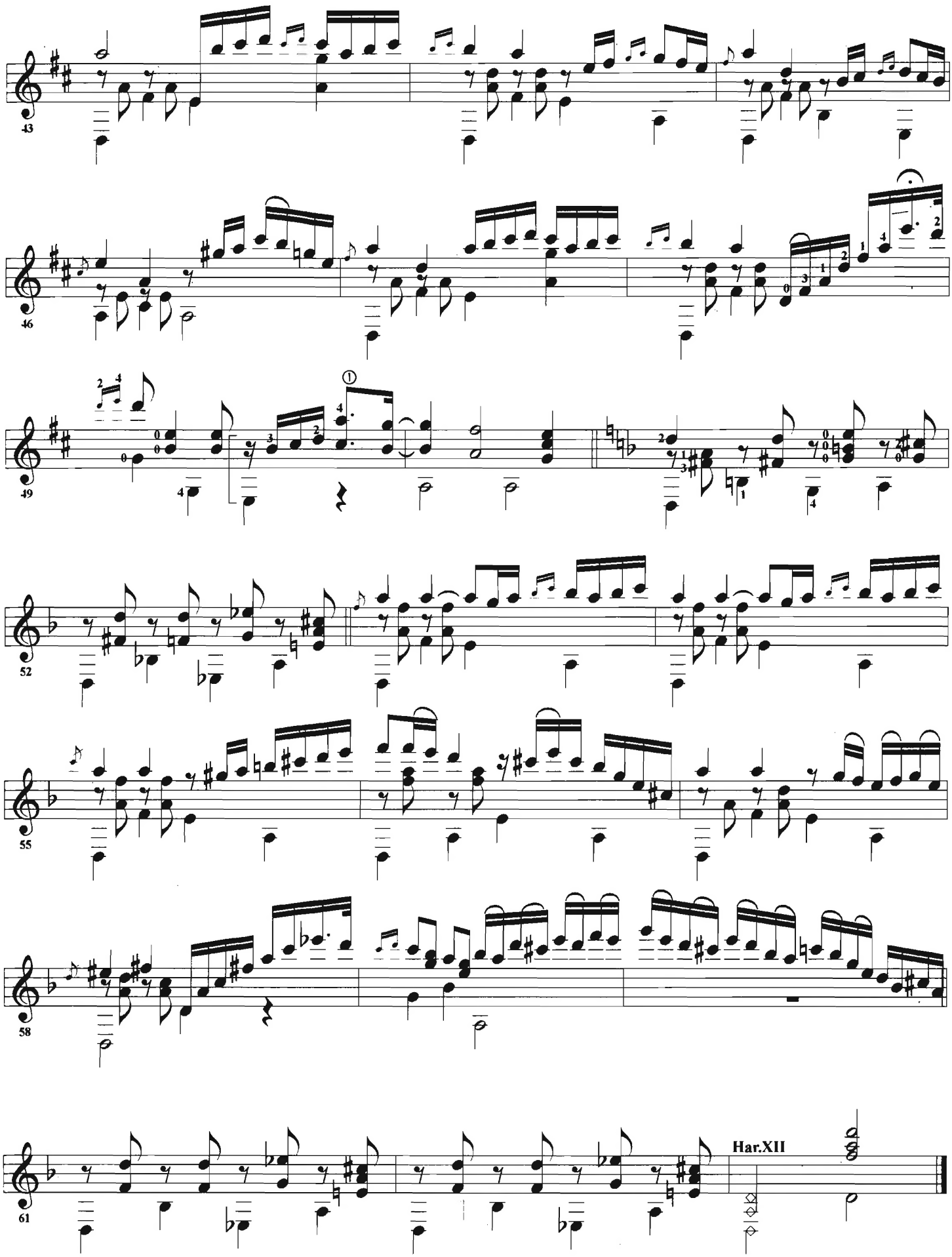

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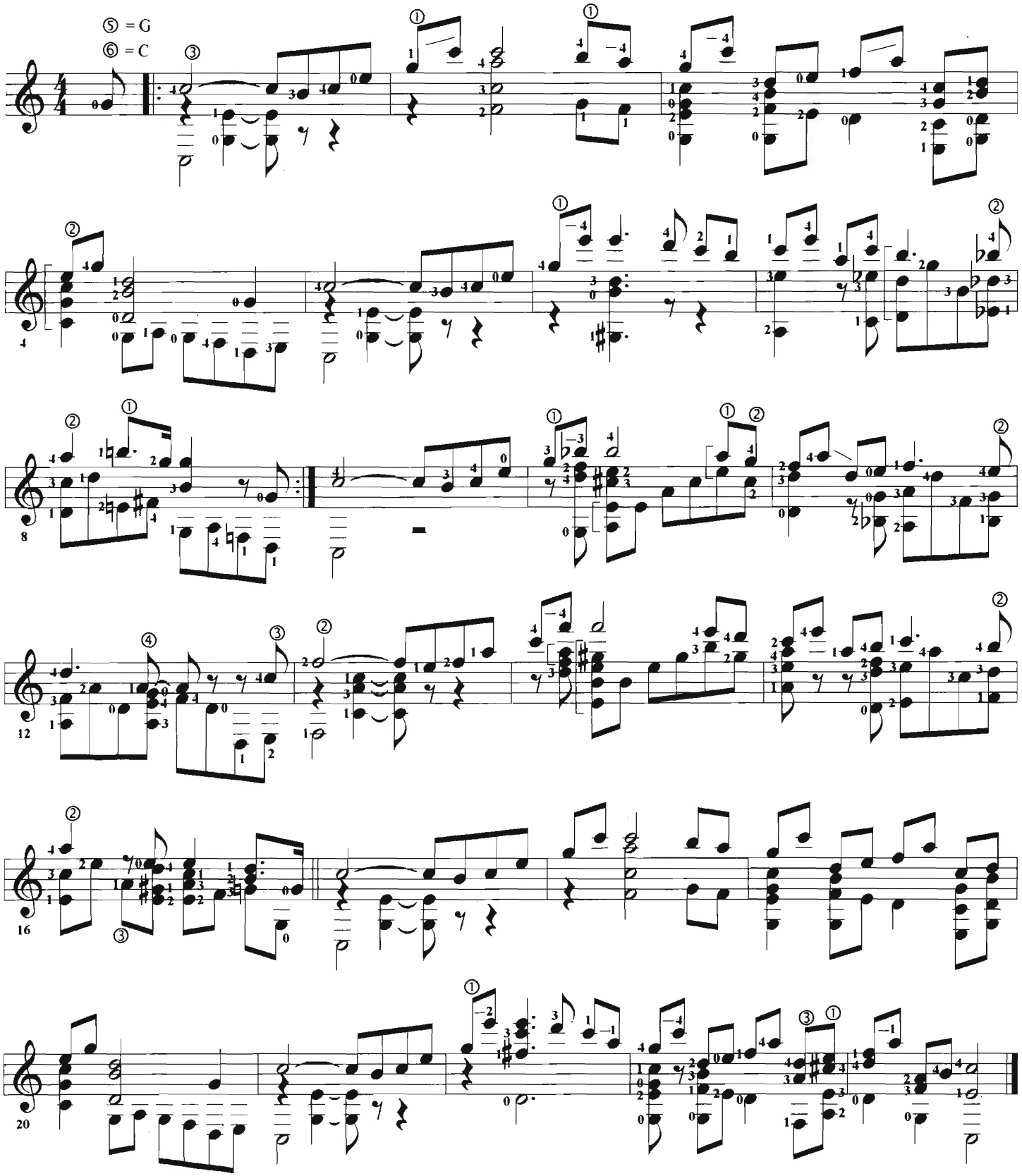
Traumerei

Transcribed by Chris Dumigan

Robert Alexander Schumann
arr. Agustin Barrios Mangore



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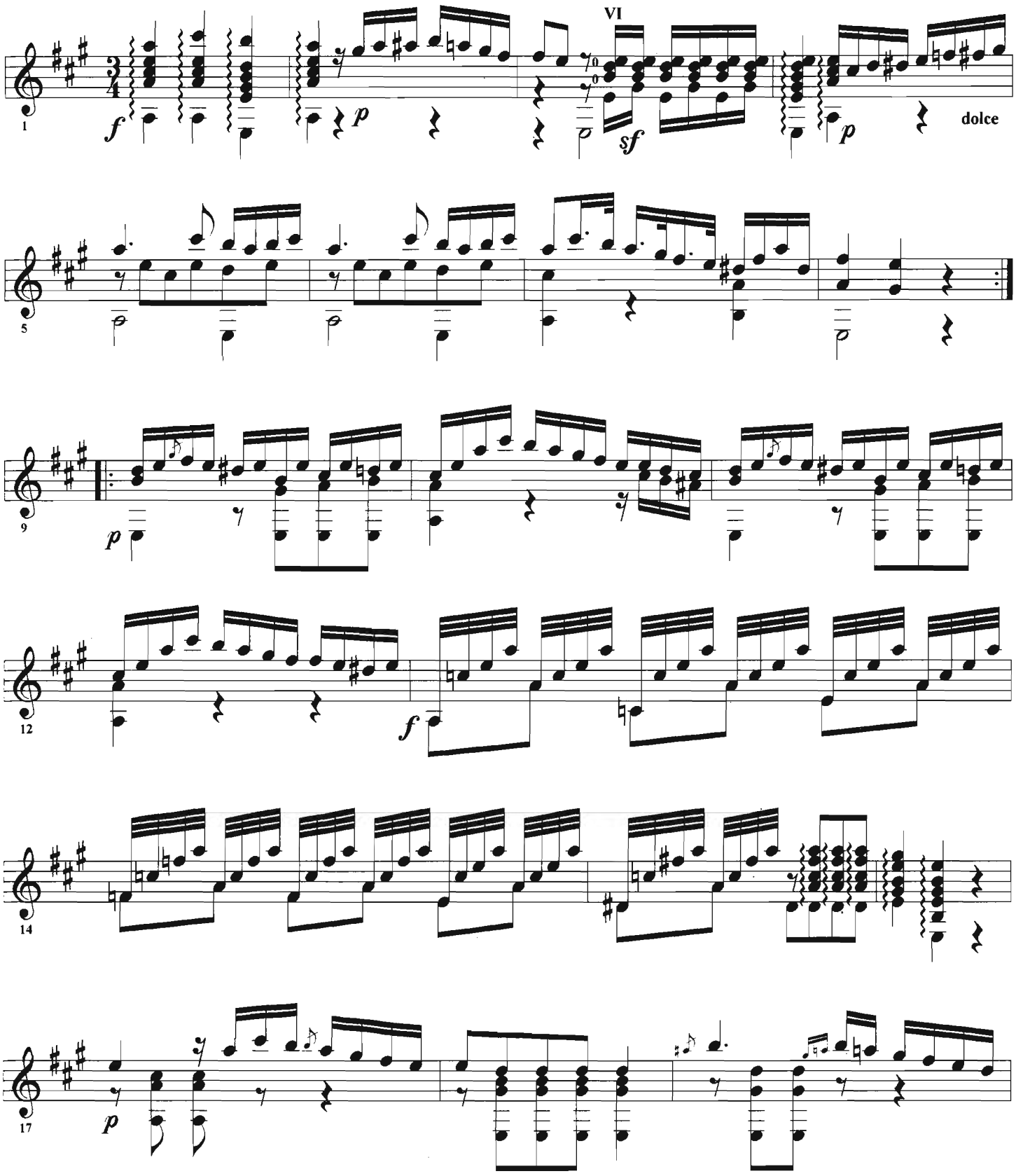
Menuet

(Op.11 No.6)

Fernando Sor (1778-1839)

Andante Maestoso



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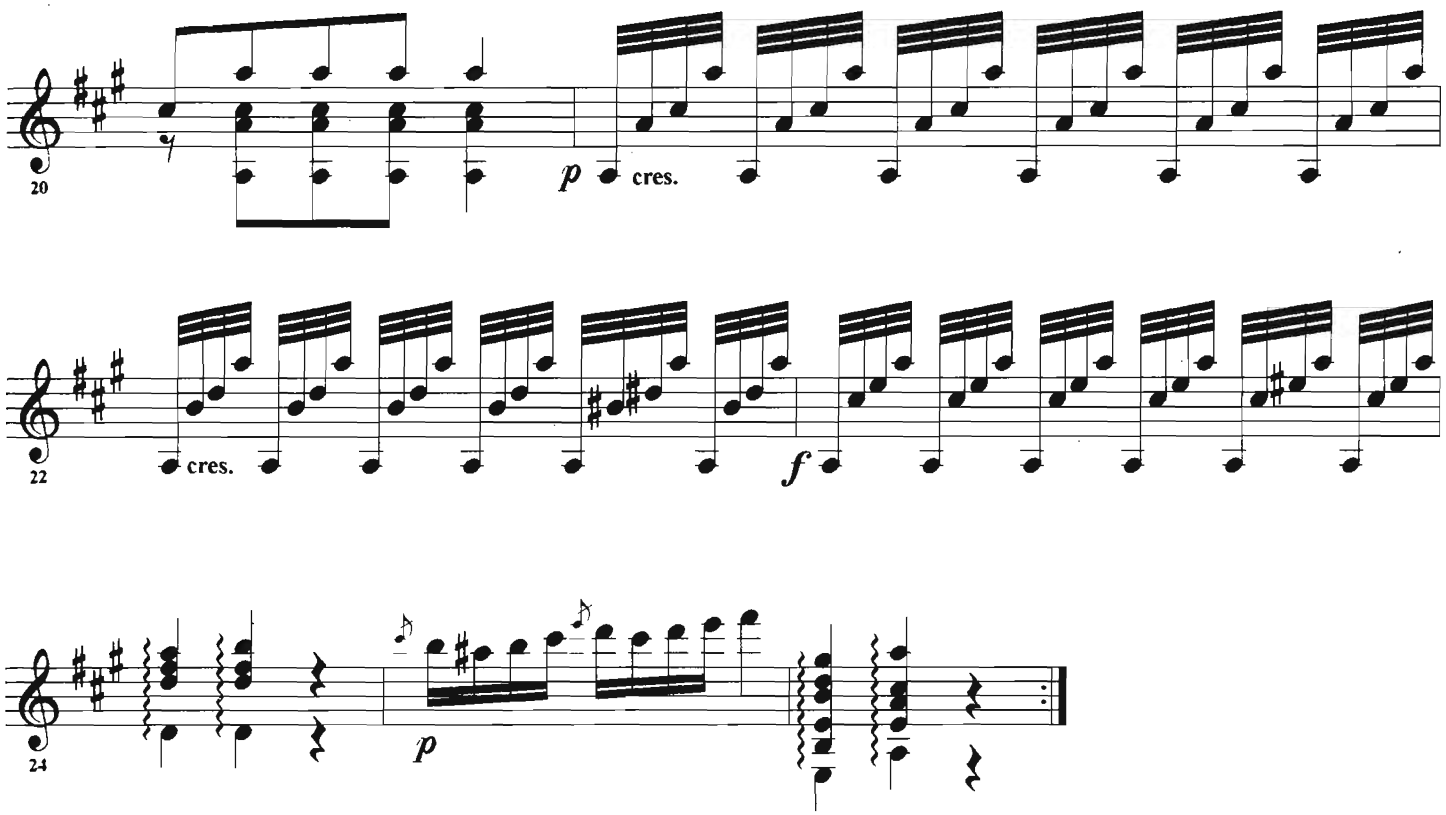

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